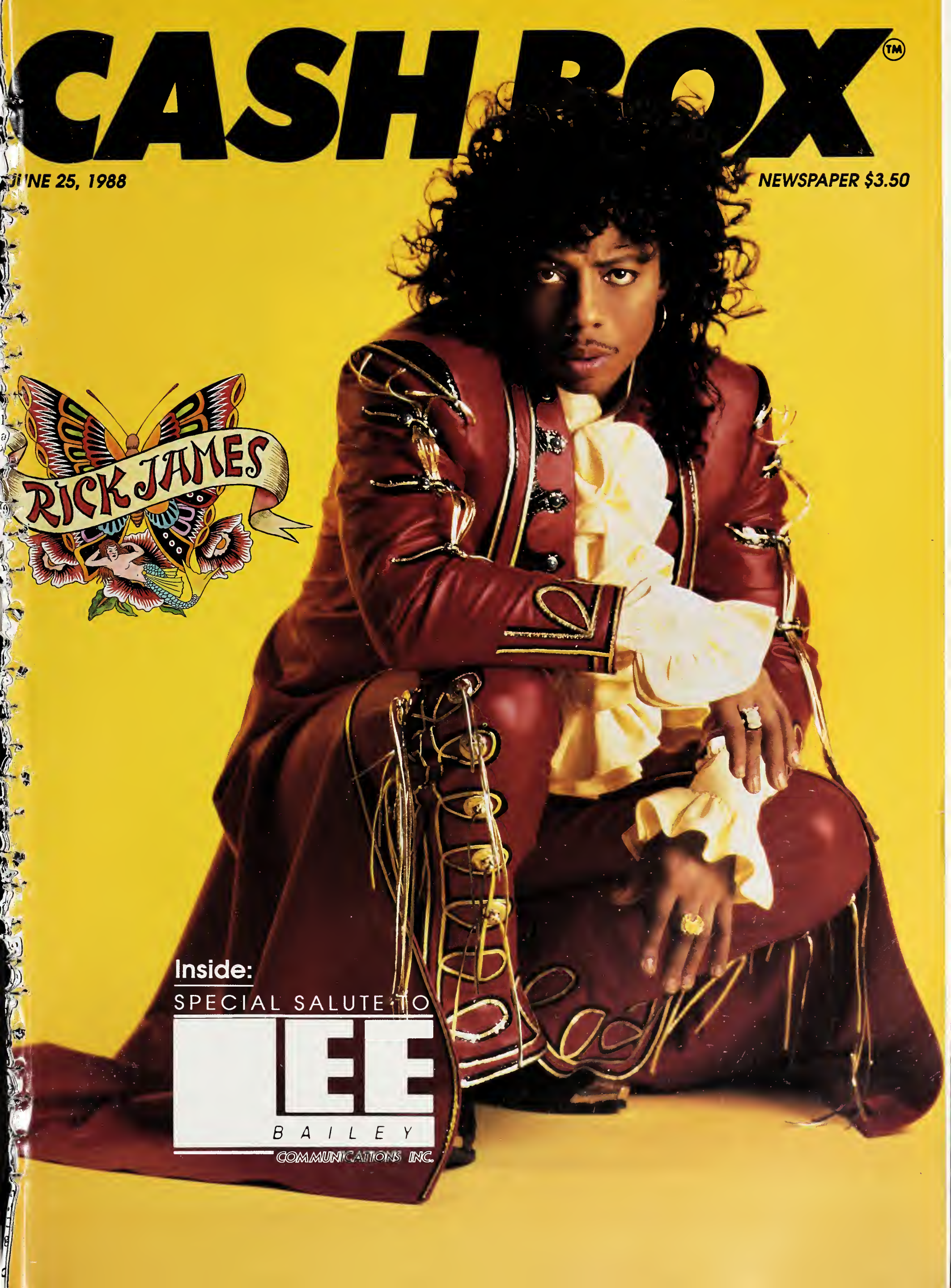
CASH BOX™

JUNE 25, 1988

NEWSPAPER $3.50



Inside:

SPECIAL SALUTE TO

LEE BAILEY COMMUNICATIONS INC.

ROOTS

IN

RHYTHM

ART & SOUL

FROM

CAPITOL RECORDS

BLACK MUSIC

MONTH '88

© 1988 CAPITOL RECORDS, INC. "THREE MUSICIANS" © KATHLEEN ATKINS WILSON

CASH BOX

THE INTERNATIONAL MUSIC/COIN MACHINE/HOME ENTERTAINMENT WEEKLY — VOLUME LI - NUMBER 51, June 25, 1988

CASH BOX

GEORGE ALBERT
President and Publisher

HARRY LOSK
Executive Vice President

SAM DURHAM
Vice President

ROBERT LONG
Vice President

TOM DE SAVIA
Managing Editor

KEITH ALBERT
Manager, Charts and Research

SHARI CHAMBLISS
Production Manager

New York Editorial
LEE JESKE, Bureau Chief
JOE LEVY

Los Angeles Editorial
JULIUS ROBINSON
JOE WILLIAMS

Research
GENE FERRITER
KEVIN COOGAN
SCOTT CHAMBLISS
GARY STARR
CHRISTINE OLIVA

The Independent Way
KEVIN COOGAN, Coordinator
ROBERT LONG, Advertising Contact

JOE HENDERSON
Director Nashville Operations

Nashville Editorial/Research
KEVIN HUGHES
CECILIA WALKER

PUBLICATION OFFICES
NEW YORK
330 W. 58th Street (Suite 5D)
New York, NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Circulation
NINA TREGUB, Manager

HOLLYWOOD
6464 Sunset Blvd. (Suite 605)
Hollywood, CA 90028
Phone: (213)464-8241
CYNTHIA BANTA/Circulation

NASHVILLE
1300 Division St. Ste. 202,
Nashville TN 37203
Phone: (615) 244-2898

CAMILLE COMPASIO
Director of Coin Machine Operations

CHICAGO
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

ARGENTINA - MIGUEL SMIRNOFF
Lavelle 1569, Pico 4, Of. 405
1048 Buenos Aires, Argentina
Phone: 45-6948

BRAZIL - CHRISTOPHER PICKARD
Av. N.S. de Copacabana
605/1210
Rio de Janiero, Brazil
Phone: (021) 255-6884

ITALY - MARIO DE LUIGI
"Music e Dischi" Via De Amicis 47
201233 Milan, Italy
Phone: (902) 839-18-37/832-79-37

JAPAN - Adv. Mgr., SACHIO SAITO
Editorial Mgr. KOZO OTSUKA
2-chome, 11-1, Shinbashi, Minato-ku
Tokyo Japan, 105
Phone: 504-1651

UNITED KINGDOM - CHRISSY ILEY
Flat 3, 51 Cleveland Street
London W1P 5PQ England
Phone: 01-631-1626

CASH BOX (ISSN 0008-7289) is published weekly by Cash Box, 330 W. 58th Street, New York, N.Y. 10019 for $125.00 per year. Second class postage paid at New York, N.Y. and additional mailing offices.

2/3 Copyright 1988 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention.

POSTMASTER: Send address changes to Cash Box, 330 W. 58th Street, New York, N.Y. 10019.

EDITORIAL

Black Music – Separate But Unequal?

Cash Box recently asked Bill Stephney, Vice President of Def Jam Records, to comment on the system of categorization of music along racial lines in the music business, and how that system has changed over the last few years. Stephney, one of the most articulate and perceptive executives in the industry, has shaped Def Jam into a powerhouse of black music, breaking such influential acts as Run D.M.C. We were so impressed by his succinct analysis, we present it here as our editorial.

"I suppose everything has to be categorized especially in a system that depends so heavily on marketing," says Stephney."At the same time music has been hurt by the way it has been marketed. A few years ago you'd look at a T.V. listing for the 'Mike Douglas Show' and you'd see, 'today the Amazing Kreskin and the *rock* group Earth Wind And Fire.' That was from the unhip. To the hip they weren't rock, because they weren't guitar oriented, and they weren't white. But actually they *were* rock to a large degree.

"The strong labeling came along in the mid-seventies when we saw progressive radio die and AOR radio come into being with the superstars format, and we saw soul radio die and Black or Urban radio come along. These labels have skewed our perception of music. It is impossible now to be a fan of Public Enemy, 10,000 Maniacs, and Bon Jovi at the same time, because that would require you to be a fan of rap, a fan of folk, and a fan of heavy metal/hard rock at the same time.*(Continued on page 14)*

Salute to Lee Bailey

Begins on page 19

CONTENTS

Cover Story / 6
New Faces To Watch / 7
Executives On The Move / 8
Single Releases / 9
Album Releases / 9
Sounds & Visions / 32 - 33

COLUMNS
Points West / 6
East Coastings / 7
On Jazz / 13
Nashville Notables / 25
The Beat / 10
Indie Groove / 35

CHARTS
Top 40 Jazz Albums / 13
Top 75 Black Albums / 10
Top 100 Black Singles / 12
Top 100 Singles / 4
Top 200 LP's / 17 - 18
Top 50 Country Albums / 39
Top 100 Country Singles / 40
Top 50 12" Dance Singles / 16
Top 40 Compact Discs / 32
Top 10 Rap Albums / 16
Top 15 Rap Singles / 16

DEPARTMENTS
News / 5, 8, 14, 34
Black Contemporary / 10 - 12
The Independent Way / 35 - 38
Dance/Rap / 16
Country / 39 - 43
Coin Machine / 44 - 45
Classifieds / 47
Chart Index / 46

TOP POP DEBUTS

SINGLES

81

I HATE MYSELF FOR LOVING YOU
Joan Jett & The Blackhearts – Blackheart

ALBUMS

71

SUR LA MER
Moody Blues – Polydor

#1
POP SINGLE
FOOLISH BEAT
Debbie Gibson
Atlantic

#1
B/C SINGLE
ONE MORE TRY
George Michaels
Columbia

#1
COUNTRY SINGLE
IF IT DON'T COME EASY
Tanya Tucker
Capitol

#1
JAZZ ALBUM
SIMPLE PLEASURES
Bobby McFerrin
EMI-Manhattan

#1
COMPACT DISC
OU812
Van Halen
Warner Bros.

#1
POP ALBUM
OU812
Van Halen
Warner Bros.

#1
B/C ALBUM
FAITH
George Michael
Columbia

#1
COUNTRY ALBUM
ALWAYS AND FOREVER
Randy Travis
Warner Bros.

#1
12" SINGLE
MERCEDES BOY
Pebbles
MCA

WINNER'S CIRCLE

LITTLE WALTER
Tony! Toni! Tone!
Wing/PolyGram

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks
1	*FOOLISH BEAT* (Atlantic 7-89109)	Debbie Gibson	3	10
2	*TOGETHER FOREVER* (RCA 8319-7-R)	Rick Astley	1	11
3	*DIRTY DIANA* (Epic 34 07739)	Michael Jackson	6	8
4	*MAKE IT REAL* (MCA MCA-53311)	The Jets	4	10
5	*ONE MORE TRY* (Columbia 38 07773)	George Michael	2	11
6	*THE VALLEY ROAD* (RCA 7645-7-R)	Bruce Hornsby & The Range	8	9
7	*THE FLAME* (Epic 34-07745)	Cheap Trick	11	12
8	*CIRCLE IN THE SAND* (MCA MCA-53308)	Belinda Carlisle	7	11
9	*ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900)	Prince	9	9
10	*MERCEDES BOY* (MCA 53279)	Pebbles	15	8
11	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Daryl Hall John Oates	5	11
12	*NITE AND DAY* (Uptown/Warner Bros. 7-28192)	Al B. Sure!	14	12
13	*NOTHIN' BUT A GOOD TIME* (Enigma/Capitol B-44145)	Poison	13	10
14	*POUR SOME SUGAR ON ME* (Mercury/PolyGram 870 298-7)	Def Leppard	18	9
15	*I STILL BELIEVE* (MCA MCA-53288)	Brenda K. Starr	17	13
16	*KISS ME DEADLY* (Dreamland/RCA 6866-7)	Lita Ford	16	13
17	*NEW SENSATION* (Atlantic 7-89080)	INXS	19	7
18	*WE ALL SLEEP ALONE* (Geffen 7-27986)	Cher	12	12
19	*SHATTERED DREAMS* (Virgin 7-99383)	Johnny Hates Jazz	10	14
20	*HOLD ON TO THE NIGHT* (EMI-Manhattan B-50106)	Richard Marx	29	6
21	*RUSH HOUR* (EMI-Manhatten B-50118)	Jane Wiedlin	25	8
22	*LOST IN YOU* (Warner Bros. 7-27927)	Rod Stewart	26	8
23	*HANDS TO HEAVEN* (A&M 2991)	Breathe	28	8
24	*SIGN YOUR NAME* (Columbia 38-07911)	Terence Trent D'Arby	36	5
25	*MAKE ME LOSE CONTROL* (Arista AS1-9686)	Eric Carmen	34	6
26	*BEDS ARE BURNING* (Columbia 38-07433)	Midnight Oil	27	13
27	*PARADISE* (Epic 34-07904)	Sade	32	7
28	*ROLL WITH IT* (Virgin 7-99326)	Steve Winwood	41	3
29	*PIANO IN THE DARK* (A & M AM3003)	Brenda Russell featuring Joe Esposito	20	20
30	*NAUGHTY GIRLS (NEED LOVE TOO)* (Jive 1089-7-J)	Samantha Fox	21	18
31	*ANYTHING FOR YOU (Epic 34-07759)*	Gloria Estefan and Miami Sound Machine	13	22
32	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	Jazzy Jeff & The Fresh Prince	39	7
33	*COLOUR OF LOVE* (Jive/Arista JS1-9707)	Billy Ocean	40	5
34	*TWO OCCASIONS* (Solar/Capitol 70015)	The Deele	23	17
35	*UNDER THE MILKY WAY* (Arista AS1-9673)	The Church	33	12
36	*TALL COOL ONE* (Es Paranza/Atlantic 7-99348)	Robert Plant	37	9
37	*1-2-3* (Epic 34-07921)	Gloria Estefan and the Miami Sound Machine	45	4
38	*HEART OF MINE* (Columbia 38-07780)	Boz Scaggs	38	9
39	*JUST GOT PAID* (Columbia 38-07744)	Johnny Kemp	43	7
40	*I SHOULD BE SO LUCKY* (Geffen 7-27922)	Kylie Minogue	44	7
41	*I DON'T WANNA LIVE WITHOUT YOUR LOVE* (Reprise/Warner Bros. 7-27855)	Chicago	46	4
42	*SHOULD I SAY YES?* (Atlantic 7-89108)	Nu Shooz	42	11
43	*LOVE CHANGES(EVERYTHING)* (Capitol B-44137)	Climie Fisher	50	7
44	*I DON'T WANNA TO GO ON WITH YOU LIKE THAT* (MCA-53345)	Elton John	56	2
45	*DO YOU LOVE ME?* (Motown Y 448F)	The Contours	65	3
46	*TROUBLE* (Mercury 870 154-7)	Nia Peeples	49	8
47	*BLACK AND BLUE* (Warner Bros. 7-27891)	Van Halen	47	6
48	*TOMORROW PEOPLE* (Virgin 7-99347)	Ziggy Marley & The Melody Makers	52	6
49	*I DON'T WANT TO LIVE WITHOUT YOU* (Atlantic 7-89101)	Foreigner	24	15
50	*RAG DOLL* (Geffen 7-27915)	Aerosmith	62	4
51	*STRANGE BUT TRUE* (Reprise 7-27998-A)	Times Two	30	16
52	*SUPERSONIC* (Ruthless/Atlantic 7-99328)	J. J. Fad	48	9
53	*FORGIVE ME FOR DREAMING* (Chrysalis VS4-43237)	Elisa Fiorillo	55	7
54	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	31	24
55	*LITTLE WALTER* (WING/PolyGram 887 385-7)	Tonyi Tonii Tonei	61	5
56	*ANGEL* (Geffen 7-28249)	Aerosmith	35	22
57	*DARLIN' DANIELLE DON'T* (CBS Associated ZS4-07909)	Henry Lee Summer	59	5
58	*DREAMING* (Virgin/A & M AM 3002)	Orchestral Manoeuvres In The Dark	51	16
59	*THE TWIST* (Tin Pan Apple/Polydor 887 571-7)	Fat Boys	83	2
60	*WAIT* (Atlantic 7-89126)	White Lion	53	18
61	*FEELINGS OF FOREVER* (MCA - 53325)	Tiffany	70	3
62	*YOU HAVE PLACED A CHILL IN MY HEART* (RCA 8619-7-RA1)	Eurythmics	63	5
63	*WISHING I WAS LUCKY* (UNI/MCA 50000)	Wet Wet Wet	67	5
64	*I'LL ALWAYS LOVE YOU* (Arista AS1-9700)	Taylor Dayne	73	3
65	*ALWAYS ON MY MIND* (EMI-Manhattan B 50123)	Pet Shop Boys	54	14
66	*I KNOW YOU'RE OUT THERE SOMEWHERE* (Polydor/PG 887 600-7)	The Moody Blues	80	3
67	*ELECTRIC BLUE* (Chrysalis VS4 43201)	Icehouse	57	20
68	*PINK CADILLAC* (EMI-Manhattan B-50117)	Natalie Cole	58	17
69	*MOST OF ALL* (MCA MCA-53258)	Jody Watley	66	9
F	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	60	18
71	*IN YOUR SOUL* (EMI-Manhattan B-50134)	Corey Hart	81	3
72	*MY GIRL* (Capitol B-44124)	Suavé	68	15
73	*DA' BUTT* (From School Daze)(EMI-Manhattan 50115)	E.U.	64	12
74	*WHEN WE KISS* (Synthicide/Enigma B-75018)	Bardeux	69	12
75	*NIGHTIME* (Virgin 99350)	Pretty Poison	72	13
76	*TAKE IT WHILE IT'S HOT* (Atco 7-99352)	Sweet Sensation	74	12
77	*FAST CAR* (Elektra 7-69412)	Tracy Chapman	86	2
78	*SAYIN' SORRY (DON'T MAKE IT RIGHT)* (Vendetta/A&M VV-7200)	Denise Lopez	89	2
79	*PROMISE ME* (Fever/Sutra 1917)	The Cover Girls	71	13
80	*ROOTY TOOT TOOT* (Mercury/PolyGram 870 327-7)	John Cougar Mellencamp	75	7
81	*I HATE MYSELF FOR LOVING YOU* (Blackheart/CBS ZS4 07919)	Joan Jett and the Blackhearts	DEBUT	
82	*BOOMI THERE SHE WAS* (Warner Bros. 7-27976)	Scritti Politti featuring Roger	DEBUT	
83	*SAY IT'S GONNA RAIN* (Epic 34-07908)	Will To Power	88	2
84	*HERE WITH ME* (Epic 34-07901)	REO Speedwagon	DEBUT	
85	*WAIT ON LOVE* (Columbia 38-07794)	Michael Bolton	85	4
86	*JOY* (Elektra 7-69401)	Teddy Pendergrass	DEBUT	
87	*KNOCKED OUT* (Virgin 43252)	Paula Abdul	DEBUT	
88	*PLEASE DON'T GO GIRL* (Columbia 38-07700)	New Kids On The Block	DEBUT	
89	*SWEET CHILD O' MINE* (Geffen 7-27963)	Guns n' Roses	DEBUT	
90	*RHYTHM OF LOVE* (Mercury/Polygram 870 323-7)	Scorpions	90	3
91	*WHEN YOU WALK IN THE ROOM* (Chrysalis VS4 43252)	Paul Carrack	91	3
92	*I'M STILL SEARCHING* (EMI-Manhattan B-50116)	Glass Tiger	76	12
93	*WILD, WILD WEST* (Jive/RCA 1086-7-JXAB)	Kool Moe Dee	82	7
94	*ROCKET 2 U* (MCA MCA-53254)	The Jets	78	23
95	*GIRLFRIEND* (MCA MCA-53185)	Pebbles	77	21
96	*DEVIL INSIDE* (Atlantic 7-89144)	INXS	79	20
97	*GET OUTTA MY DREAMS, GET INTO MY CAR* (Jive/Arista 9678)	Billy Ocean	84	20
98	*MY LOVE* (Columbia 38-07781)	Julio Iglesias Featuring Stevie Wonder	82	87
99	*LIKE THE WEATHER* (Elektra 7-69418)	10,000 Maniacs	92	6
100	*BLUE MONDAY 1988* (Qwest/Warner Bros. 7-27979)	New Order	94	7

Ruben Rodriguez To Head Columbia Black Music Division

NEW YORK – Ruben Rodriguez has been appointed Columbia Records' senior vice president, Black Music. He will be responsible for overseeing all phases of marketing development and sales on Columbia Records, and will work closely with the Columbia marketing and a&r staffs. Rodriguez will report directly to CBS Records Division president Tommy Mottola, who made the appointment.

Rodriguez has been Columbia's vice president, Black Music and Jazz Promotion, since 1986. Prior to that he was vice president, promotion and marketing, for the Boardwalk Entertainment Company. He began his career working in merchandising for Motown, Scepter and Avco Records while a student at John Jay College. He joined Motown as East Coast regional promotion manager in 1972, moving to Casablanca in a similar position in 1976 and eventually rising to national director of R&B promotion.

Ruben Rodriguez

"Columbia's success in the black music field under Ruben's direction has been nothing short of spectacular," said Tommy Mottola. "This reorganization of our black music activities on the Columbia label will allow Ruben to expand his scope, and enable us to better coordinate all aspects of this music."

IN THE PINK – To mark U.S. sales of over two million for Pink Floyd's latest record, A Momentary Lapse Of Reason, *Tommy Mottola, president, CBS Records Division, presented the group with a special plaque. Floyd has played to more that three million fans on their current North American tour. Shown, from left: Steve O'Rourke, Pink Floyd's manager; Nick Mason, Pink Floyd; Tommy Mottola; and David Gilmour and Richard Wright, Pink Floyd.*

ASCAP's Songwriting Corps Out In Force For FNYIFOTA Program

NEW YORK – As part of the First New York International Festival of the Arts, currently in full swing, ASCAP is sponsoring three programs, including an incredible gathering of some of its large cadre of songwriters. ASCAP's "American Popular Song Program" will be held at the Marriott Marquis Theatre, June 20, and, performing some of their best-known songs, will be Stanley Adams, Richard Adler, Steve Allen, Marilyn & Alan Bergman, Irving Caesar, Sammy Cahn, Cy Coleman, Betty Comden & Adolph Green, Hal David, Ervin Drake, Edward Eliscu, Sammy Fain, Siedah Garrett & Glen Ballard, ASCAP president Morton Gould, John Green, Arthur Hamilton, Marvin Hamlisch, Albert Hammond & Diane Warren, Jerry Herman, Burton Lane, Jerry Leiber & Mike Stoller, Gerald Marks, Mitchell Parish, Charles Strouse, Jule Styne, Kay Swift and George David Weiss.

The two other ASCAP FNYIFOTA Programs will be a Pop Songwriters Workshop, June 28 at Merkin Concert Hall, featuring a panel consisting of Rupert Holmes (moderator), Melba Moore, Irwin Z. Robinson and others criticizing songs of, and offering advice to, aspiring songwriters; and a panel called "The Marriage of Music and Film," July 7 at the Metropolitan Museum of Art, featuring Marilyn Bergman (moderator), Henry Mancini, Dick Hyman, Mark Isham, Alan Bergman, Hal David, and Sidney Pollack.

Censorship Panel To Meet

LOS ANGELES – While many would think the era of government repression in the arts was ended after the McCarthy hearings, civil liberties groups are alarmed by recent developments in our cultural climate and the relationship between government and the arts. On Tuesday, June 21, 1988, representatives of the film, television, radio and music industries will meet at the Hollwoood Roosevelt Hotel in Los Angeles to examine new manifestations of censorship. The symposium is called "Blacklists, Graylists, and Playlists: Repression and the Entertainment Industry." Panelists will discuss the 1980's style of censorship in the context of the blacklist era. The organizers cite as examples of renewed government repression the proposal to rate records on their moral content, the efforts of the U.S. Information Agency to ban foreign documentaries as "propaganda," and the new decency standards being implemented by the Federal Communications Commission.

The organizers of the symposium include People For the American Way, a non-partisan, non-profit civil rights group founded by producer Norman Lear, and the Southern California chapter of the American Civil Liberties Union. The panel discussion will be co-chaired by Danny Goldberg, president of Gold Mountain Records, and Bob Merlis, vice president of Warner Bros. Records. Expected participants include producer Michael Mann, *Spin* magazine publisher Bob Guccione, Jr., Norman Lear, Ed Asner, and several writers who experienced blacklisting in Cold War hysteria of the 1950s. For further information about the symposium, call (213) 551-1611.

MELISSA IN CLUBLAND – In support of Melissa Etheridge's self-titled debut album Island Records hosted showcase performances in New York at the Bottom Line and in L.A. at the Roxy. Pictured backstage at the Bottom Line (l-r): Bill Berger, vp/gm, Island; Lou Maglia, president, Island; Etheridge; Bill Leopold, Etheridge's manager.

Jazz's Elder Statesmen: A Rare, But Growing, Breed

By Lee Jeske

I was recently sitting in Carnegie Hall at a concert in honor of Cab Calloway's 80th birthday and I experienced a sense of *deja vu*. It dawned on me that this was the fourth 80th birthday concert celebration I had been to in the past year. Benny Carter, Stephane Grappelli and Lionel Hampton also turned 80 during the past 12 months and, by jove, there was a big New York concert to-do for each and every one. Two years ago, in fact, there was an 80th birthday celebration at Town Hall for Wild Bill Davison, a concert that has just been issued on an Atlantic album (*Chicago Jazz Summit*).

It struck me, as I sat in Carnegie Hall and watched the incredibly vibrant Calloway, that these men represent something that jazz has long done without: elder statesmen. Jazz musicians – unlike their counterparts in the classical music world – are not known for their longevity. They're known, in fact, for the alacrity with which they expire.

Here's a list of jazz greats, and the ages to which they lived: Bix Beiderbecke (28), Jimmy Blanton (21), Django Reinhardt (43), Wardell Gray (34), Charlie Christian (22), Billie Holiday (44), Charlie Parker (34), Jaco Pastorius (36), Lee Morgan (33), Cannonball Adderley (46), Bud Powell (41), Lester Young (49), Clifford Brown (25), John Coltrane (40), Albert Ayler (34), Eric Dolphy (36), and on and on. The list of musicians who never made it to 50 is staggering. The list of those who never made it to 60 – Charles Mingus, Bill Evans, Jelly Roll Morton, Chet Baker, Warne Marsh, King Oliver... – is much, much longer.

(Continued on page 14)

PLAY THAT FUNKY MUSIC... – *Epic recording artist Darden Smith, along with his band The Big Guns, stopped by the* Cash Box *offices last week to perform an impromptu acoustic set featuring numbers off his recently released self-titled debut LP. Pictured is Smith, drummer Paul Pearcy and bassist Roland Deeney.*

HIGH BIAS – Columbia recording artist **Rodney Crowell** played to an appreciative house last week during his sold-out appearance at the Roxy Theatre. The artist showcased a batch of numbers off his current *Diamonds & Dirt* LP, his fifth solo album. The LP has been garnering unanimous rave reviews in both country and pop markets; the album's first single, "It's Such A Small World," a duet with his wife **Rosanne Cash**, skyrocketed to #1 on the *Cash Box* country singles chart - making it the artist's first chart-topper as a performer (he has scored countless hits as a songwriter).

In addition to his own material, Crowell unveiled a couple of fine cover tunes, including **The Staple Singers'** "Respect Yourself" and a couple of well-chosen **Presley** tunes ("Jailhouse Rock" and "One Night"). All in all a great show from an artist who rarely appears on the west coast. Hopefully, if *Diamonds & Dirt* proves to be the crossover smash it deserves to be, Crowell will perform here again soon.

Opening the show was Epic recording artist **Darden Smith**, who, along with his band **The Big Guns**, worked up the crowd with his distinct brand of country & blues. His debut LP, *Darden Smith*, has recently been released and is deserving of your immediate attention. This boy can rock! (see photo).

ATLANTIC PARTY – Atlantic Records' **Ahmet Ertegun** flew into Los Angeles last week to host a bash for the label's recording artist **Robert Plant** (EsParanza/Atlantic) at L.A.'s Ivy Restaurant. Among the many celebs who showed up for the festivities were (are you ready) **Maria Conchita Alonso, The Cult's Ian Astbury, Yes, Robert Palmer, Julian Lennon, Dennis Hopper, The Bangles, Justine Bateman, Mission, Dale Bozzio**, author **Jackie Collins**, actress **Patti D'Arbanville**, producer/director **Taylor Hackford, Slim Jim Phantom, Ally Sheedy, Greg Giuffria, Fiona** and **Paul Young**. ...it's only rock 'n' roll, but they like it.

SEQUEL – Columbia Records plans to issue the *Caddyshack II* soundtrack on July 12 - the album coincides with the release of the sequel to the 1980 blockbuster film, *Caddyshack*. Featured artists on the soundtrack include **Cheap Trick, Patty Smyth, The Pointer Sisters, Lisa Lisa & Cult Jam, Full Force, Tamara Chaplin, Earth, Wind & Fire, Martin Eric** and **Ira Newborn**. The first single will be **Kenny Loggins'** "Nobody's Fool," which will hit stores on June 30 (Loggins' contribution to the first soundtrack, "I'm Alright," raced to #1 in '80).

WE JUST COULDN'T RESIST, DEPT. – RCA recording artists **Treat Her Right** got much more than they bargained for following their recent SRO appearance at Oscars in Santa Barbara. It seems that a couple of scantly clad femme fatals got a wee bit overzealous and joined the band on stage... eventually warming up to the guys so much that they shed their tops to cool off. Following the blessed event, guitarist **David Champagne** stated, "I got a gun alright. It was loaded, and I was taking aim." Easy boy...

Until next week...

Tom De Savia

COVER STORY

Rick James

By Joe Levy

NEW YORK – "The funk is rolling on this album," says Rick James about his Warners Bros./Reprise debut, *Wonderful*. "Long live the funk. Listening to Keith Sweat, listening to a lot of young cats these days, there is some funk out there. And there seems to be a resurgence of it."

Count Rick as part of that resurgence. His first new record in over two years is jam packed with the Rick James-styled funk that made songs like "Give It To Me Baby" and "Super Freak" chart busters. After leaving Motown in 1986, James retreated to his studio in his hometown of Buffalo. "I felt real good," says James, recalling the change. "It was like a butterfly out of it's cocoon. I felt free, and I wanted to write."

Wonderful is the result of two years of recording by Rick solo and with support from his backing group, the Stone City Band. In his enthusiasm James recorded enough material for a double album. "On the album orginally was almost a Scott Joplin-ish piece. I don't know where that came from. It was called 'Good Old Days.' " Starting with twenty-four tracks, James and executive producer Benny Medina set about selecting a greatest hits package, enventually settling on the ten songs that make up *Wonderful*.

The first single is the spare "Loosey's Rap," which debuted at #70 with a bullet on last week's *Cash Box* Black Contemporary Singles chart. It features rappers and Warners/Cold Chillin' artists Roxanne Shante and Big Daddy Kane and producer/mixer Marly Marl. "We got along like we'd been knowing each other for years," says James of working with Shante. "I really relate to her very well because she's street and I'm street. That's where I come from, and that's where I go back to. And she and Big Daddy Kane, they're straight ahead people. Very talented."

"Loosey's Rap," isn't the first time James has worked with rappers. He worked with Grand Master Flash, whom he credits with turning him on to rap, on his album *Cold Blooded*. "It's still about kids," says James of rap. "It was about kids in the '70s when I was doing it, and it still is. One has to change with the times and be up on what's happening out there...I think rap groups are responsible for the resurgence of funk because they started loosening up the rhythm, and they started using

(Continued on page 3

FEATURE SPOTLIGHT

Junior: Just Being Himself

By Joe Levy

NEW YORK – "I realize that with my music it always takes a bit longer than everyone else's to sink in, because it's always been different from everybody else's," says British funk musician Junior. "And I now realize that and appreciate the difference. Before I hadn't truly appreciated its difference; I wanted it to be like [other people's material], because then it would obtain the kind of success that I figured I needed to get creative control." Making his fourth record, *Sopisiticated Street* (London/PolyGram), Junior found he simply had to assume that creative control in order to express his particular personality. No more copies, no more wanna-be-hits, just what he calls "Junior music."

Following the chart success of the funk-rock-pop smash "Mama Used To Say" in 1982, Junior found himself faced with a very familiar problem: the sophomore slump. For new artists who hit it big their first time out, a second record is a tricky problem:

how to maintain the success they've already won while still being creative. Or how to define their own individuality against the model they themselves have created. "When I did 'Mama' I had the notion that I just wanted to make good music. I wanted to make Junior music. I didn't want to make music that was like anybody else's. When we went in to record 'Mama Used To Say,' we didn't know what we were doing. It was fresh...We'd say, 'Let's try and get a real Chic-y kind of guitar on this.' And because we couldn't play the Chic guitar we got a more rock orientated type of guitar pattern

Living Colour

By Joe Williams

Living Colour is a hard-rocking quartet from New York City whose political bite is as strong as their technical chops. But any description of Living Colour is incomplete without mentioning that they are black, a fact that is both irrelevant to an appreciation of their music and central to their mission. As the flagship band of the Black Rock Coalition, Living Colour is actively engaged in breaking down the barriers that keep black rock 'n' roll off mainstream radio and that keep black culture in a perpetually segregated state.

While the black contribution to rock 'n' roll should be obvious to most, Living Colour contends that black rock bands are fighting an uphill battle in today's marketplace.

"The situation on black radio is reflective of the situation throughout the society and the attitude towards black people in general," says guitarist Vernon Reid. "Black radio has closed ranks. They know what their audience listens to and they proceed from that point of view, as opposed to how it used to be, when radio reflected the total black experience and sound. It's starting to change a little bit – I just heard Tracy Chapman on a commercial station, and that's an encouraging sign. But it goes in cycles. Sometimes there's a liberal period, and sometimes there's a very conservative period. When Prince first came out it seemed like things were opening up, and then it closed up again. Black radio's part of it, white radio's part of it, and the way black people and white people look at each other across the table is part of it."

Over the last two years Living Colour has built a strong following on the New York club circuit with their blend of Sly Stone-era funk and Led Zeppelin-ish metal. It's a sound that draws a uniquely varied sort of crowd. "It's a curious rock-funk avant-garde audience," says Reid. "Sometimes there's headbangers there, and other times the people are into rap and funk. It's a pretty good mix. But they're all curious from the things they've heard about us being a black rock band."

One of the people who was especially taken with their hybrid sound was Mick Jagger, who produced two tracks on their debut Epic L.P., *Vivid*.

With their growing popularity, Living Colour hopes to be a positive influence on other bands that would challenge racial stereotypes in music.

(Continued on page 34)

[redacted]

And it worked. All the things we wanted to play, we couldn't play. So we were confined to the boundaries of what we were about."

But over his next two albums, *Inside Looking Out* and *Acquired Taste*, Junior found that he was sounding less and less like himself, and more and more like, well, what he thought other people wanted him to sound like. "Those two albums were very important to me because they put me through a chain of events that really made me work hard to fashion myself on Junior not to fashion myself on anybody else. To come back to being myself...I started out making records that were challenging. And then for two records I was making records that weren't so challenging. I was trying to make records that would suit and fit. And realized I was, 'Wait a minute, you have to be yourself.' "

So for *Sophisticated Street* he decided to take his time and do things the old way – just have fun and make music. Starting work with Stewart Levine (Simply Red, Curiosity Killed The Cat) in Los Angeles, Junior completed two tracks, the tight groove "Whodunnit," and the sweetly melodious "Highlife." "There was no one there," Junior recalls, "just Stewart, the musicians, and myself. We just enjoyed making the record, and it felt like when we made the first album. We were enjoying making the records. We didn't pack them with a lot of stuff to try and make them arranged. We just made them raw, fun, with a lot of energy."

Work continued in London, where Junior produced himself, in New York, where Stephen Broughton Lunt produced one track (the current single, "Yes (If You Want Me)"), and in Minneapolis, where Junior hooked up with Monte Moir (The Time, Alexander O'Neal, Janet Jackson). "I'm in awe of Monte's talent," states Junior. "I think he's one of the best producers out there. We had no preconceived ideas of what we were going to make, we just made what we made. And the whole thing was to make the best records. With all three people I worked I was lucky enough to find people who still vibed off of the fact of making good records."

EAST COASTINGS

FLEXING – Shown celebrating the affilation of rap label Strong City with MCA's Uni Records are (l-r): Jazzy Jay, Strong City vp, producer, and general studio wiz; Rocky Bucano, Strong City president; and Sam Kaiser, Uni vp promotion. The first releases from Strong City are Don Barron's "DJ Imitators" and Busy Bee's "Running Thangs."

CONSCIOUS PARTY – **Womack & Womack** will celebrate the release of *Conscience*, their Island Records debut (their third album together, and first in three years), with a showcase at the Bottom Line on June 22. The husband and wife duo's soul pedigree runs straight back to **Sam Cooke** (Linda's his daughter), and back past that to the church (Cecil and his brothers sang gospel before, as **The Valentinos**, they had a hit with "It's All Over Now" in 1964; the song went on to become the first hit single for **The Rolling Stones**; Cecil was 13 when he wrote it). In recent years they've written and produced material for **Teddy Pendergrass**, and **Patti LaBelle**. They've also recorded *Love Wars* (1984) and *Radio M.U.S.C. Man* (1986), a pair of stunning soul to gospel to R&B records that worked the trick of being both firmly rooted in the tradition and deliciously contemporary.

Conscience is an exquisitely beautiful record. From the swaggering funk of "Teardrops" and "Good Man Monologue" to the delicate mystery of "Conscicous Of My Conscience" this is clearly one the most heartfelt, deeply sung, and meticulously crafted releases in recent memory. Cecil and Linda Womack's impassioned call and response vocals sum up decades and decades of black music history in one epiphanously groovesome package.

Presently the Womacks are in London rehearsing with their backing band **Concentration**, the members of which have played with **Terence Trent D'Arby, Elton John**, and **Steve Winwood**.

PROG ROCK LIVES – The members of **The Lodge** include **Golden Palominos Anton Fier** and **Peter Blegvad** (formerly of **Slap Happy/Henry Cow Band**). *Smell Of A Friend* (Antilles/New Directions) is a prententious record in the tradition of **King Crimson, Frank Zappa** and **Eric Satie**, which means there's lots of musical smarts backing up the prententions and if it isn't fun (which it often is) it's always interesting.

REGULAR ROCK LIVES – Side one of **Raymond May**'s *Unadulterated Addiction* (Elektra) opens with simply the best **T. Rex** derivative pop-rock in the last two weeks ("Romantic Guy") and closes with what'll probably be the best faux-**Rolling Stones** song until the **Keith Richards** solo album comes out ("True Pretender"). Flip the record over and this Canadian (by way of Sri Lanka, London, and New York) grinds out more of the same: sly and dirty gobs of guitar rock. If you asked me why Raymond May is so, um, great, and so much better than **Zodiac Mindwarp** or **Gaye Bykers On Acid** I'd probably shrug stupidly and mutter, "Nothing's a cliche if you believe in it enough." So do me a favor, don't ask. Listen.

DOLBY RADIO – While in New York City to promote his new LP Aliens Ate My Buick *(EMI-Manhattan), Thomas Dolby stopped by WNEW-FM to talk with morning show DJ Dave Herman. Shown, from left: George Silva, regional promo manager, EMI-Manhattan; John Hey, director, national album promo, EMI-Manhattan; Mark Chernoff, program director, WNEW-FM; Dolby; Herman.*

TASTY BITS – RCA will release the **The Primitives'** *Lovely*, on June 28. This shambling psych-garage-pop-rock quartet has topped the charts in their native England...**Fats Domino** will play the Ritz for five shows, August 1-3...**Band Of Susans** at the Ritz, July 2, in support of their Blast First LP *Hope Against Hope*. Check out the pop band **Sonic Youth** will never be...New singles from **Big Audio Dynamite** ("Just Play Music") and **Psychedelic Furs** ("All That Money Wants") due from Columbia at the end of the month...**The Pogues** at Roseland, June 23.

Joe Levy

INTERNATIONAL

UK BUZZ

Sade

SMOOTH OPERATOR – **Sade** is preserving her mystique. She has refused to do any press or promotion for her latest album *Stronger Than Pride*, which took three years to complete. A studio aide told *Cash Box*, "She was only concerned in the perfection of the production. She was so determined that she should produce it all herself, she can't cope with the idea of playing the rock star role as well."

Sade appeared for the Wag Club's fifth birthday party, but put her hand to her face when a snapper approached. Also wagging that night was former *Bananarama* star **Siobhan Fahey**, with her new singing partner who she introduced as Marcie from Los Angeles. Siobhan said, "We are calling ourselves *Shakespeare's Sisters* and we won't be anything like Bananarama."

CHALK MARKS – Joni Mitchell was also in town to promote her album *Chalk Mark In A Rain Storm*. She claims that her writing is as confessional as ever, but tempered for the '80s.

"You can't pour your heart out forever. If you stay vulnerable you would just be eaten up," she told one interviewer.

The idealism and search for perfection that endeared her to the Woodstock Generation is possibly not applicable today.

"Everyone can take introspection too far. I played *Hissing of Summer Lawns* for – what's her name? – **Dolly Parton**, the first time I met her. And she said, 'My God, if I thought that deep I'd scare myself to death.' And it's true you know, I have a prediliction for plumbing the depths, but I wouldn't recommend it. You have to be very strong because there's all kinds of things in there lurking in the subconscious.

"I said to my father, who is 76 and doesn't have a line in his face, 'Papa, how come you have a face like that?' And he said, 'Well, Joan, I learned at an early age to shrug things off.'

'Poetry comes from introspection, but I wouldn't want to live my whole life as an introvert or intellectual. I always think my lips will thin out and I will forget how to dance. I think suicide and madness come from introversion. My father is very spiritual and non-intellectual."

Joni is a longtime admirer of the work of **Anton Corbijn** and was so inspired after seeing one of his **Depeche Mode** videos that she hired him to direct her video for "My Secret Place," a duet with **Peter Gabriel**, which was shot in a teepee in the West Country on Salisbury Plain. Then they followed a hand-painted chalk line ten miles to the coast to be filmed in another teepee.

Depeche Mode

GETTING TO BE A HABIT – Watch out for the **Habit Boys**, they are Virgin's priority signing. The trio met at Brighton Art College. They are stylish with a strong club following. And for the next few months, every can of imported Sapporo beer is emblazoned with their name and "Lucy," the title of their debut single, followed by the caption, "She drove us to drink." This comes courtesy of their manager, **Oliver Peyton**, who is the sole importer of the stuff. His next idea is to buy advertising space on the back of phone cards.

NO MAN IS... – Island Music, which is celebrating its 25th anniversary, is up for sale. Company founder **Chris Blackwell** says, "Island Music has been extremely successful. But its growth depends increasingly on administering outside catalogues. That kind of role is not the Island style.

"To use an analogy with Island Records, the company's talents are concentrated in the creative areas. We don't manufacture our own records for instance, not do we distribute them.

"The same philosophy will be applied to our future publishing activities. We intend to start again with a small company, signing and developing new writers and building a real creative partnership."

Chrissy Iley

EXECUTIVES ON THE MOVE

Beug

Kirkeby

Hathaway

Nealon

Beug Boosted – John Beug has been named senior vice president, creative services/marketing for Warner Bros. Records.

Kirkeby Chosen – Marc Kirkeby has been appointed director of creative services for CBS Records. Kirkeby was previously director of press and public affairs and a free-lance music journalist.

Hathaway Hired – Larry Hathaway has been appointed to newly-created position of director of catalog development and jazz for Capitol/EMI-Manhattan/Angel Records. Hathaway will select jazz albums for CD reissue.

Nealon Named – Liz Nealon has been named vice president international for MTV. Nealon will coordinate the music video network's activities overseas.

Morrison On The Move – Bart Morrison has been named vice president of finance for BMG Distribution.

EMI Ups Three – EMI Music Publishing Worldwide has announced the appointment of three regional directors. Frans De Wit will be regional director for most of Western Europe and South America, Peter Ende will be regional director for Central Europe and South Africa, and Ira Jaffe will be regional director for North America and the Pacific.

Whipple Named – Tim Whipple has been named to the new position of national director, sales and licensing, for BMI, the performing rights organization.

WEA-Boston Boosts Two – Jamie Willis has been named a field merchandiser for WEA in Boston. Tom Haldoupis has been appointed Boston mailroom representative.

10 YEARS AGO IN CASH BOX

June 17, 1978 – Points West. Just about everyone was taken by surprise, when **Bob Dylan** played the Amphitheatre for a week, by his open, informal stage manner. During his 1974 tour with the **Band**, you recall, he offered one "thank you" and a "see you next time" at the end of the show. This time, "thank yous" have been plentiful as well as comments such as "Here's a song that's sort of the story of my life" (preceeding "Shelter From the Storm") and plugs for the new album, "Here's a song from my new Columbia album, *Street Legal*. Remember that." If that wasn't enough, at the end of the concert he announced, on separate nights, "We are leaving now so we can beat the traffic" or "I hope you all drive safely." After one of his shows, he was greeted backstage by **Mick Fleetwood** and **Connie Stevens**. We love it, Bob...GRP Records has been formed by Grusin/Rosen Productions and will be distributed by Arista. The new label, whose roster will concentrate on jazz-fusion artists, will debut with two albums scheduled for September release...Growing concern for the listening audience, greater exposure for a variety of music and record company pressure are some of the reasons given by programmers for the elimination of numbered playlists at several black radio stations in major and secondary markets. Stations KDAY-FM in Los Angeles and WWRL-AM, New York recently implemented the change, joining WBMX-FM, Chicago; WRAP-AM in Norfolk, Virginia; WWDM-FM, Sumpter, North Carolina and WOL-AM in Washington, D.C., which have not used numbered playlists for a year or more...Top five singles: 1. "Shadow Dancing," **Andy Gibb**. 2. "Baker Street," **Gerry Rafferty**. 3. "You're the One That I Want," **Olivia Newton-John**. 4. "Too Much, Too Little, Too Late," **Johnny Mathis/Deniece Williams**. 5. "It's A Heartache," **Bonnie Tyler**.

CORRECTION – Note the June 18th issue, page 5, in the "Songwriter's Spotlight - John Barnes" article. It was incorrectly stated that Mr. Barnes wrote Michael Jackson's "Don't Stop 'Til You Get Enough." Mr. Barnes in fact wrote Lionel Richie's "Don't Stop." We apologize for the error.

SINGLE RELEASES

OUT OF THE BOX

CROWDED HOUSE
Better Be Home Soon (3:07) – Capitol (P-B-44164) – Roundhead Music/BMI – N. Finn – Producer: M. Froom

From their new LP *Temple Of Low Men*, this is another great song from Neil Finn. He must have a brother named Huckleberry somewhere, because this mid-western tinged tune carries those sentiments, with a touch of Everly Brothers in the vocal arrangements. The overall track has an honest yet highly polished sound. AOR, CHR, whoever likes Hornsby will love this.

OUT OF THE BOX

ROBERT PALMER
Simply Irresistible (4:14) – EMI/Manhattan (PB-50133) – Bungalow Music N.V. adm. by Ackee Music, Inc/ASCAP – R. Palmer – Producer: R. Palmer

A hard charging power-guitar fueled rocker for Palmer. Here he returns to the values that propelled "Addicted To Love" to the top of the charts. "Simply Irresistible" is just that... Palmer knows how to turn a phrase and musical moment into pure radio magic. This little disc ought to take off like a rocket and head toward number one.

FEATURE PICKS

WHITE LION – Tell Me (4:00) – Atlantic (7-89051) – Vavoom Music Inc./ASCAP – V. Bratta-M. Tramp – Producer: M. Wagener

White Lion stands out for one simple reason... talent. They have it in spades. Here great vocal harmony stacks ride a wave of spitting, sizzling guitar work. It's a good song too, hooky and radio-ready.

CARL ANDERSON – Falling All Over Again (4:10) – Polydor (887 480-7 DJ) – Rashida Music adm. Warner-Tamerlane Pub. Corp./BMI Clyde Lieberman Music-Arista Music Inc./ASCAP – J. Pescetto-C. Lieberman – Producers: C. Anderson-M. Caplin

A sultry and easy-flowing ballad that features exquisite tensions between Anderson's voice and keyboard chords. Should shine on all fronts.

MORRISSEY – Everyday Is Like Sunday (3:34) – Sire/Reprise (7-27837) – Linder Ltd. all rights on behalf of Linder Ltd. for W. Hemi. Adm. Warner-Tamerlane Pub. Corp./BMI – Morrissey-S. Street – Producer: S. Street

From the Sire/Reprise LP *Viva Hate*, here Morrissey continues to wax wistfully on life in his plaintive style.

ART GARFUNKEL – This Is The Moment (4:31) – Columbia (38-07949) – Air Bear Music adm. by Warner Tamerlane Pub. Corp-Dyad Music Ltd-Linda's Boys Music/BMI Raydiola Music/ASCAP – D. Foster-C. Weil-L. Jenner-R. Parker Jr. – Producer: J. Graydon

A superstar cast of writers (see credits) provide a lovely vehicle for Garfunkel's forever crystalline voice to shine on. Should break on CHR.

LITTLE RIVER BAND – Love Is A Bridge (4:03) – MCA (MCA-53291) – American Ragtime Music-Tune Seven Songs/BMI/ASCAP – G. Goble-S. Housden – Producer: J. Boylan

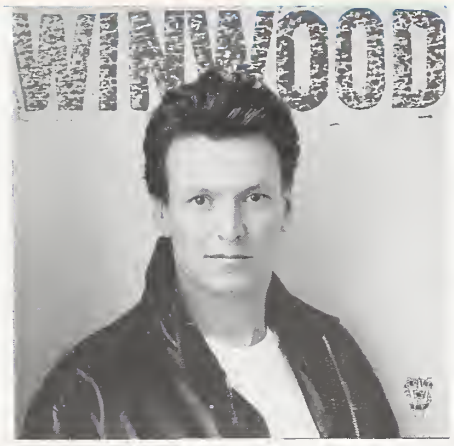
LRB returns with a beautifully evoked tune written by Graham Goble and Stephen Housden. Should shine on AOR, CHR.

ALBUM RELEASES

OUT OF THE BOX

STEVE WINWOOD
***Roll With It* – Virgin (90946-1) – Producers: S. Winwood-T.L. Alge**

The supple qualities that have made Winwood a resurrected superstar are fully in evidence here, from his unmistakably soulful voice to the seamless groove of the arrangements. The title track (and first single) will remind many of "Gimme Some Lovin' " in a grown-up form, while "Don't You Know What the Night Can Do?" is a gospel-flavored winner. This is blue-eyed soul-jazz-pop-funk at its best and most mature.



OUT OF THE BOX

THE GEORGIA SATELLITES
***Open All Night* – Elektra (60793-1) – Producer: Jeff Glixman**

The Satellites' hot streak should continue with this steaming platter of non-stop bump-n-grind Southern boogie. The title track sets the pace with a randy, double-entendre rocker in the manner of "Keep Your Hands To Yourself," while the devilishly catchy "Sheila" smokes in a more mainstream pop-rock vein. There are also two outstanding covers, "Whole Lotta Shakin' " and Ringo's "Don't Pass Me By." Turn it up loud.

FEATURE PICKS

THE MOODY BLUES – *Sur La Mer* – Polydor/PG (835-756-1) – Producer: T. Visconti

The ongoing champions of classical art-rock return with a melodically rich collection that leans more heavily toward synthesizer programming than previous albums but still features two of the sweetest voices in rock.

ELVIS PRESLEY – *The Alternate Aloha* – RCA (6985-1-R) – Producers: D. Wardell-R. Rowe

Years in the making, the new Elvis album has arrived, a quality recording of the dress reheasal for his famous Hawaiian telecast of 1973. The multitude of hit songs makes this one of his best albums yet.

COMING TO AMERICA – Original Motion Picture Soundtrack – ATCO (90758-1) – Producers: Various

A slick sensation of a soundtrack, running mostly to lovesexy funk and hip-hop. It features Sister Sledge, Nona Hendryx, J.J. Fad, LeVert, Mel & Kim, a title track single by The System, and many others.

BRITNY FOX – *Britny Fox* – Columbia (BFC 44140) – Producer: J. Jansen

Philadelphia's contribution to glam-metal makes their major-label debut with a solid collection of sassy hard-rock tunes. They sound uncannily like AC/DC, a bit like Queen and a bit like Slade (whose "Gudbuy T' Jane" they cover.).

SEDUCE – *Too Much, Ain't Enough* – I.R.S. Metal (I.R.S. 42152) – Producers: K. Waagner-T. McEvoy

I.R.S. Metal's latest release is a tough, provocative album from Detroit's Seduce. Nothing glam here, just mean and muscular metal with jaundiced social observations and a gruff, somewhat bluesy vocal style. Plenty of punch here.

GENTLEMEN WITHOUT WEAPONS – *Transmissions* – A&M (SP 5204) – Producers: G.W.W.

Gentlemen Without Weapons is a band without instruments. Rather, they sample animal noises onto synthesizers and use them to make soothingly arty Euro-dance music that addresses serious issues of global ecology.

RJ'S LATEST ARRIVAL – *Truly Yours* – EMI-Manhattan (E1-48090) – Producer: R.J. "The Wiz"

The Detroit soul sensations who go by the name of RJ'S Latest Arrival celebrate ten years of funk and pop with this new collection, which ranges from soothing ballads *a la* Ashford and Simpson to dance-booty jammin'.

JAMAALADEEN TACUMA – *Jukebox* – Gramavision (18-8803-1) – Producers: J. Tacuma-J.F.P. Rose

The former bassist for Ornette Coleman's Prime Time releases an album of diverse instrumental pleasures, ranging from the space-age ethereal to the improvisational, all of it anchored by Tacuma's fat, percussive bass sound.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

		LW	WOC
1	**FAITH** George Michael (Columbia OC 40867)	1	28
2	**TOUGHER THAN LEATHER** Run-D.M.C. (Profile 1265)	2	4
3	**IN EFFECT MODE** Al B. Sure (Warner Bros. 25662-1)	4	6
4	**LOVESEXY** Prince (Paisley Park/Warner Bros. 925720-1)	5	5
5	**MAKE IT LAST** Keith Sweat (Elektra 60763)	3	22
6	**HE'S THE DJ, I'M THE RAPPER** DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)	6	9
7	**STRONGER THAN PRIDE** Sade (Epic OE 44210)	9	4
8	**JOY** Teddy Pendergrass (Elektra 60775)	10	6
9	**INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY** (Columbia BFC 40964)	7	33
10	**COLOURS** Soundtrack (Warner Bros. 1-25713)	11	7
11	**PEBBLES** Pebbles (MCA 42094)	8	23
12	**SECRETS OF FLYING** Johny Kemp (Columbia BFC 40770)	14	5
13	**THE WORLDS GREATIST ENTERTAINER** Doug E. Fresh (Danya/Reality XR 102)	15	4
14	**HOW YA LIKE ME NOW** Kool Moe Dee (Jive 1079-1-J/RCA)	12	29
15	**BY ALL MEANS NECESSARY** Boogie Down Productions (Jive/RCA 1097-1-J)	16	9
16	**BAD** Michael Jackson (Epic OE 40600)	13	40
17	**WHO?** Tanyl Tonil Tone'l (Wing/PolyGram 422 835 549-1	17	7
18	**NAKED TO THE WORLD** Teena Marie (Epic FE 40872)	18	11
19	**STRICKLY BUSINESS** E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)	51	2
20	**ALL OUR LOVE** Gladys Knight & The Pips (MCA 42004)	22	29
21	**EYES OF A STRANGER** The Deele (Solar/Capitol ST72555)	20	42
22	**TEAR DOWN THESE WALLS** Billy Ocean (Jive JL 8495)	24	14
23	**FLIRT** Evelyn "Champagne" King (EMI-Manhattan 46968)	26	4
24	**CHARACTERS** Stevie Wonder (Motown 6248ML)	19	29
25	**OOH YEAH!** Daryl Hall & John Oates (Arista AL 8539)	28	4
26	**MAGIC** The Jets (MCA 42085)	37	32
27	**WHITNEY** Whitney Houston (Arista AL-8405)	23	54
28	**GET HERE** Brenda Russell (A&M SP5178)	36	13
29	**TURN OFF THE LIGHTS IN THE FAST LANE** Lonza & World Class Wrecking Kru Technocut/Macola TK 1001	33	5
30	**MOTHER WIT** BETTY WRIGHT (Vision/Ms. B. 3301)	31	9
31	**EVERLASTING** Natalie Cole (Manhattan ST5309)	27	48
32	**I'M YOUR PLAYMATE** SUAVÉ (Capitol C1-48686)	29	9
33	**MOVE SOMETHIN'** 2 Live Crew (Luke Skywalker XR101)	42	6
34	**EVERY SHADE OF LOVE** Jessie Johnson (A&M SP 5188)	34	8
35	**FOREVER AND EVER** HOWARD HEWETT (Elektra 60779-1)	25	9
36	**GOIN' OFF** Biz Markie (Cold Chillin'/Warner Bros. 25675	21	13
37	**LOVE CONFESSIONS** Miki Howard (Atlantic 81810-1)	35	30
38	**DIANE REEVES** (Blue Note BLT 46906)	43	19
39	**PERSONAL ATTENTION** Stacey Lattisaw (Motown 6241 ML)	40	19
40	**DAYDREAMING** Morris Day (Warner Bros. 25651)	38	15
41	**CONCIOUS PARTY** Ziggy Marley & The Melody Makers (Virgin 90878)	64	2
42	**SIMPLE PLEASURES** Bobby McFerrin (EMI/Manhattan 48059)	45	8
43	**I'LL PROVE IT TO YOU** Gregory Abbat (Columbia FC 44087)	47	3
44	**I'M REAL** James Brown (Scotti Bros/Epic FZ 44241)	DEBUT	
45	**LIVING LARGE** Heavy D. & The Boyz (MCA 5986)	30	34
46	**SCHOOL DAZE** Various Artists (EMI/Manhattan E1-48680)	32	13
47	**HEARSAY** Alexander O'Neal (Tabu/Epic 25602-1)	46	46
48	**REFLECTIONS** George Haward (MCA 42145)	DEBUT	
49	**JODY WATLEY** (MCA 5898)	55	67
50	**FLASHIN' BACK** Tyrone Davis (Future FR 1003)	54	4
51	**PERFICT MACHINE** Herbie Hancock (Columbia FC 40025)	56	3
52	**LISTEN TO THE MESSAGE** Club Nouveau (Warner Bros 1-25687)	65	2
53	**YOU'RE A PART OF ME** Jean Carne (Atlantic 81811-1)	39	11
54	**LOVE IS SUCH A FUNNY GAME** Michael Cooper (Warner Bros. 1-25653)	50	23
55	**WHAT MORE CAN I SAY** Audio Two (First Priority/Atlantic 90907)	49	4
56	**LYTE AS A ROCK** McLyte (First Priority/Atlantic 90905)	67	2
57	**SOPHISTOCATED STREET** Junior (London/PolyGram 828 083-1)	41	5
58	**PASSION** Norman Conners (Capitol CL-48515)	48	11
59	**SHARP** Angela Winbush (Mercury 832-733-1)	53	34
60	**LOVE CHANGES** Kashif (Arista AL-8447)	52	29
61	**TOUCH THE WORLD** Earth, Wind & Fire (Columbia FC 40596)	44	30
62	**IN FULL EFFECT** Mantronix (Capitol C1-48336)	57	12
63	**MILES** Miles Jaye (Island 90615)	58	34
64	**LET IT LOOSE** Gloria Estefan & Miami Sound Machine (Epic 40769)	DEBUT	
65	**TOLD U SO** Nu Shooz (Atlantic 81804)	70	2
66	**FOREVER YOURS** Tony Terry (Epic BFE 40890)	59	27
67	**COME INTO MY LIFE** Joyce Sims (Sleeping Bag TLX 10)	61	24
68	**SAY IT AGAIN** Jermaine Stewart (Arista AL 8455)	60	8
69	**HOT, COOL & VICIOUS** Salt-N-Pepa (Next Plateau PL 1007)	62	60
70	**GOOD LOVE** Mel'sa Morgan (Capital CLT-46943)	66	27
71	**KOOL & DEADLY** Just-Ice (Fresh LPRE-5/Sleeping Bag)	63	21
72	**RAPTURE** Anita Baker (Elektra 9-60444-1)	73	117
73	**MUSICAL TESTAMENT** Marvin Gaye (Motown 6255ML2)	68	3
74	**EARLY SPRING** Alphonse Mouzon (Optimism OP 6002)	69	10
75	**IF I WERE YOUR WOMAN** Stephanie Mills (MCA 5996)	71	53

THE BEAT

PALM TREE ENTERPRISES - Industry veteran **Van Gibbs'** recently formed **Palm Tree Enterprises, Inc.,** is a full service management production and marketing organization. The marketing arm of the company **Mayvan Marketing** is headed by another seasoned veteran, **Maye James.** A well respected industry executive who has worked with many major artists. She was formerly music director at WBLS (New York's #1 black radio station!) for five years. The company employs nine (9) consultants across the country on a regional basis to promote and market records on black and urban radio. For more information contact these pros at **212-307-0158.**

JAMES BROWN (A BLACK MUSIC LEGEND)

WJYL CELEBRATES - Saturday June 18, 1988, **J101.7 WJYL** will present a major, free **Black Music Month Celebration.** The concert is expected to draw listeners form Ohio, Kentucky, Indiana and Tennessee. It was made possible with the help of numerous supporting record companies.

Artists scheduled to appear are **E.U., Randy Hall, Dana Dane, The Reddings, Troop, James "D-Train" Williams, Kilo, Kurtis Blow, Nu Marx, By All Means, Theresa, Gavin Christopher, Mantronix, Will Downing, Burrell and Kay-Mastro Showband.** According to **Tony Fields,** program director and **Phillip David March,** music director the show is expected to be Louisville's largest outdoor concert ever. Showtime is 12noon to 9:00PM in Shawnee Park. Tony, Phillip and the entire staff of **WJYL** wishes to thank everyone who played apart in this event.

BLACK MUSIC WORKSHOP - **ASCAP** president **Morton Gould** recently announced the schedule for the second **ASCAP East Coast Black Music Songwriter Workshop.** The first of six two-hour weekly workshop sessions will begin on Tuesday, July 26, at 7:00PM at the **Record Plant Studio,** 321 west 44th street, New York. Each session will feature prominent panelists from all phases of the music business including songwriters, artists, publishers, producers, A&R executives and critics. Panelists will discuss various topics of interest to songwriters and review material composed by participants.

ARETHA FRANKLIN (A BLACK MUSIC LEGEND)

Writers interested in applying for participation in the workshop are requested to submit a cassette tape containing two original songs, along with lyric sheets, a brief music resume and return address to: ASCAP Black Music Workshop, One Lincoln Plaza, New York, N.Y. 10023. Deadline for entries is Friday, July 1, 1988. Please include return address with all entries.

STEVIE WONDER (A BLACK MUSIC LEGEND)

TAYLOR-MADE SHOWCASE - **Virgin** recording artist, **Gary Taylor,** (far right) is pictured with (L-R) **Cliff Winston,** program director of **KJLH** (co-sponsor of the showcase at the **Bit'N'Apple**) **Paul O. Robertson, WQTQ;** singer/actress **Irene Reid;** and Taylor.

Sade
Paradise

James Brown
I'm Real

Teena Marie
Work It

Gregory Hines
That Girl Wants To Dance With Me

Alexander O'Neal
Lovers

Gloria Estefan And Miami Sound Machine
1-2-3

EPIC PORTRAIT ASSOCIATED

Celebrates Black Music Month With The Best In Music

Michael Jackson
Dirty Diana

Always Bringing You The Hits!
Epic Portrait And Associated Labels

Chris Jasper
Like I Do

Tony Terry
Forever Yours

Tease
Kick

Kid Flash
Love Thing

Nicole
Jam Packed

Stanley Clarke
Funny How Time Flies (When You're Having Fun)

"Epic," "CBS" are trademarks of CBS Inc. "Portrait" is a trademark of CBS Records Inc © 1988 CBS Records Inc.

CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	*ONE MORE TRY* (Columbia 38 07773)	George Michael	1	10
2	*JOY* (Asylum 7-6941)	Teddy Pendergrass	3	10
3	*ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900)	Prince	5	9
4	*DIRTY DIANA* (Epic 34-07739)	Michael Jackson	6	9
5	*LITTLE WALTER* (Wing 887 385-7DJ)	Tony Toni Tone	2	11
6	*I'M REAL* (Scotti Bros/CBS ZS4 07783)	James Brown	15	8
7	*FLIRT* (EMI-Manhattan B-50101)	Evelyn King	7	13
8	*PARADISE* (Epic 34-07904)	Sade	13	7
9	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Hall & Oates	14	11
10	*JUST GOT PAID* (Columbia 38-07744)	Johnny Kemp	4	12
11	*TIRED OF BEING ALONE* (Motown 1931MF)	The Right Choice	11	11
12	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	14	8
13	*MOST OF ALL* (MCA MCA 53258)	Jody Watley	16	9
14	*I'LL PROVE IT TO YOU* (Columbia 38-07774)	Gregory Abbott	18	8
15	*ROSES ARE RED* (MCA MCA-53177)	The Mac Band Featuring The McCampbell Brothers	26	6
16	*SHOOT 'EM UP MOVIES* (Solar/Capitol B 70023)	The Deele	21	7
17	*GET IT* (Motown 1930MF)	Stevie Wonder & Michael Jackson	9	10
18	*SHOULD I SAY YES?* (Atlantic 7-89108)	Nu Shooz	25	9
19	*LET ME TAKE YOU DOWN* (Motown 1934MF)	Stacy Lattisaw	24	8
20	*I CAN'T COMPLAIN* (Capitol B-44148)	Melba Moore (Duet With Freddie Jackson)	28	7
21	*THE RIGHT STUFF* (Wing/PolyGram 887 386-7)	Vanessa Williams	30	6
22	*DAYDREAMING* (Warner Bros. 7-27917)	Morris Day	23	9
23	*RUN'S HOUSE* (Profile Pro-5202)	Run-D.M.C.	10	9
24	*MAKE IT REAL* (MCA MCA 53311)	The Jets	31	5
25	*YOU GOTS TO CHILL* (Fresh/Sleeping Bag FRE 80118)	E.P.M.D.	33	6
26	*NO PAIN, NO GAIN* (Vision/Ms. B. 4501)	Betty Wright	8	15
27	*IT'S A COLD, COLD* (King Jay/Warner Bros 7-28101)	Club Nouveau	32	9
28	*DON'T BE CRUEL* (MCA MCA 53327)	Bobby Brown	35	5
29	*IF IT ISN'T LOVE* (MCA MCA-53264)	New Edition	49	4
30	*DIVINE EMOTIONS* (Reprise/Warner Bros 7-27967)	Narada	20	12
31	*SUPERSONIC* (Ruthless/Atco 7-99328)	J.J. Fad	37	3
32	*SIGN YOUR NAME* (Columbia 38-07911)	Terrence Trent D'Arby	40	5
33	*LOVE STRUCK* (A&M AM 3020)	Jesse Johnson	17	13
34	*KNOCKED OUT* (Virgin 99329)	Paula Abdul	42	6
35	*MAMACITA* (Atlantic 7-89078)	Troop	44	5
36	*GROOVE ME* (Uptown/MCA 53300)	Guy	47	7
37	*IT TAKES TWO* (Profile PRO 7186)	Rob Base & D.J. E-Z Rock	41	3
38	*SYMPTOMS OF TRUE LOVE* (Capitol B-44140)	Tracie Spencer	43	8
39	*KICK IT TO THE CURB* (A&M AM-3013)	The Brothers Johnson	39	8
40	*THE LOVERS* (Tubu/CBS ZS4 07795)	Alexander O'Neal	45	5
41	*VIBE ALIVE* (Columbia 38-07718)	Herbie Hancock	19	10
42	*OFF ON YOUR OWN (GIRL)* (Warner Bros 7-27870)	Al B. Sure	54	3
43	*SOMETHING YOU CAN FEEL* (Jive/RCA 1111-7)	Millie Jackson	52	6
44	*WORK IT* (Epic 34-07902)	Teena Marie	56	4
45	*LOOSEY'S RAP* (Reprise 7-27885)	Rick James	70	2
46	*OFF THE HOOK* (EMI-Manhattan 50132)	RJ's Latest Arrival	53	5
47	*MERCEDES BOY* (MCA MCA 53279)	Pebbles	27	15
48	*SAY IT AGAIN* (Arista AS1-9636)	Jermaine Stewart	29	14
49	*THE COLOUR OF LOVE* (Jive/Arista JS1-9707)	Billy Ocean	58	4
50	*MARC ANTHONY'S TUNE* (Cool Tempo/Chrysalis VS4 43238)	Tyka Nelson	63	6
51	*BETTER DAYS* (Blue Note/EMI-Manhattan 50119)	Diane Reeves	55	4
52	*THAT GIRL WANTS TO DANCE WITH ME* (Epic 34-07793)	Gregory Hines	61	3
53	*BLUEBERRY GOSSIP* (A&M 1204)	Ta Mara & The Seen	59	6
54	*COMPASSION* (Virgin 99351)	Gary Taylor	34	11
55	*COMING TO AMERICA PART I* (Atlantic 7-99320	The System	69	5
56	*MOVE SOMETHIN'* (Luke Skywalker GR 112)	2 Live Crew	60	5
57	*FOREVER YOURS* (Epic 34-07900)	Tony Terry	65	4
58	*SOMETHING JUST AINT RIGHT* (Vintertainment/Elektra 7-69411)	Keith Sweat	36	15
59	*YOUR LOVE IS SO DEF* (Columbia 38-07920)	Full Force	74	2
60	*IT'S GONNA TAKE ALL OUR LOVE* (MCA MCA-53351)	Gladys Knight And The Pips	66	3
61	*SWEAT* (Track Record TRK 58815-7)	The Ohio Players	68	3
62	*DINNER FOR TWO* (Warner Bros. 7-27934)	Michael Cooper	22	10
63	*WITH EVERY BEAT OF MY HEART* (Columbia 38-07786)	Leata Galloway	67	4
64	*SENDING OUT AN S.O.S.* (Island 7-99336)	Will Downing	71	4
65	*SHAKE YOUR BODY* (Capitol P-B-44178)	Suavé	DEBUT	
66	*EVIL ROY* (Columbia 38-07687)	Earth, Wind & Fire	46	11
67	*STRANGE RELATIONSHIP* (Elektra 7-69415)	Howard Hewett	38	14
68	*EVERY SHADE OF LOVE* (A&M AM 1214)	Jessie Johnson	83	2
69	*K.I.S.S.I.N.G.* (Qwest/Reprise 7-27928)	Sledah Garrett	DEBUT	
70	*AIN'T NO WAY* (Atlantic 7-89116)	Jean Carne	48	14
71	*MY GIRL* (Capitol B-44124)	Sauve	51	17
72	*WATCHING YOU* (Virgin/MCA 53304)	Loose Ends	DEBUT	
73	*INDIAN GIVER* (44 07820)	Rainy Davis	85	2
74	*I'LL ALWAYS LOVE YOU* (Arista AS1-9700)	Taylor Dayne	DEBUT	
75	*PIANO IN THE DARK* (A&M AM-3003)	Brenda Russell Featuring Joe Esposito	50	16
76	*ROLL WITH IT* (Virgin 7-99326)	Steve Winwood	86	2
77	*LOVE MAKES A WOMAN* (Fresh/Sleeping Bag LX 40134)	Joyce Sims	57	11
78	*ONCE, TWICE, THREE TIMES* (Elektra 7-69390)	Howard Hewett	DEBUT	
79	*MY LOVE* (Columbia 38-07781)	Julio Iglesias Featuring Stevie Wonder	88	2
80	*WHAT CHA GONNA DO* (RCA 8328)	Theresa	DEBUT	
81	*NITE AND DAY* (Warner Bros. 7-28192)	Al B. Sure!	64	16
82	*I SURRENDER TO YOUR LOVE* (Island 7-99351)	By All Means	62	6
83	*ANTICIPATION* (RCA 7614-7-RAA)	The Dazz Band	73	12
84	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	72	18
85	*C'EST TOI (IT'S YOU)* (Mercury/PolyGram 870 305-7)	Angela Winbush	75	6
86	*SO IN LOVE WITH YOU* (Polydor/PolyGram 887-395-7)	The Reddings	79	9
87	*ONE TIME LOVE* (CBS Assoc. ZS4-07733)	Chris Jasper	76	14
88	*IF I WERE YOUR WOMAN* (MCA MCA-53275)	Stephanie Mills	78	15
89	*YES (IF YOU WANT ME)* (London/PolyGram 886 189-7)	Junior	81	13
90	*SLOW STARTER* (MCA MCA-53139)	Randy Hall	80	12
91	*I CAN'T STAND THE RAIN* (Epic 34-07740)	Tease	82	13
92	*I BET YA' I'LL LET YA'* (Motown 19095MF)	Ada Dyer	84	14
93	*BETCHA CAN'T LOOSE (WITH MY LOVE)* (Motown 1929MF)	Magic Lady	89	12
94	*WILD, WILD WEST* (Jive 1086-7-J)	Kool Moe Dee	77	17
95	*TROUBLE* (Mercury/PolyGram 870 154-7)	Nia Peeples	90	8
96	*DO YOU WANNA GO WITH ME* (Motown 1933MF)	The Temptations	91	10
97	*EVERYTHING WILL B-FINE* (Columbia 38-07737)	Lisa Lisa & Cult Jam	87	17
98	*THAT'S WHAT LOVE IS* (Atlantic 7-89123)	Miki Howard (Duet With Gerald Levert)	94	22
99	*LOVE ME ALL OVER* (Arista AS1-9680)	Kashif	92	15
100	*DO YOU FEEL IT* (Future FR103)	Tyrone Davis	93	12

ON JAZZ

CORK - OVADO – Songwriter extraordinaire Antonio Carlos Jobim was recently feted by BMI for the many, many standards that he has written (and they have licensed). During the star-studded cocktail party, BMI president Frances Preston presented the king of the bossa nova with this engraved (and filled) champagne bucket.

EVERYBODY'S A CRITIC – The new **Ben Sidran** album, *Too Hot To Touch* (Windham Hill Jazz), has a song on it called "Critics" that, among other things, accuses jazz critics of killing **Pepper Adams**, being "on the take," and, in general, being deaf, blind two-faced *schnorrers* "unfettered with the facts."

Look, some of my best friends are jazz critics and this stuff is getting out of hand. A couple of months ago, MCA Impulse! ran a stupid ad in *down beat* that compared jazz critics to the normal Joe who reads *down beat*. Critics, it suggested, are in the "enviable position of being paid to listen to music" while the readers "have to work for a living."

I can easily get nasty here. I can suggest that **Ben Sidran** is a marginal talent at best, a singer/songwriter/pianist several notches below that of his role models **Mose Allison, Bob Dorough** and **Dave Frishberg**. I can point out that anybody who *had* to listen to some of the Impulse! releases of this year is far from in an enviable position – at least the readers who read some of the critics could have saved their money *and* their time. I could point out that what inspired Impulse! to buy that ad was the fact that **Michael Brecker**'s album won the *down beat Readers' Poll* while not placing anywhere in the *down beat Critics' Poll* of a few months earlier; although *the album hadn't come out in time to be considered by the critics!* I can point out that Pepper Adams – one of the few musicians who comes to mind who may have never gotten a bad review – died of cancer.

But what's the point? **Richard Nixon** and **Ed Meese, Steve Carlton** and **Dave Kingman, Sean Penn** and **Frank Sinatra**, the list goes on and on. A lot of people in the position of being criticized don't like the press. They like to control their own careers; they don't like anybody pointing out when they are wasting the world's time and attention. They want to be perfect; they don't want to be told when they are not.

Ben Sidran should know better – since he's functioned in all areas of music, including, *egads*, as a writer. (As of July 3rd, by the way, he'll also be the permanent host of VH-1's *New Visions*.) Does Mr. Sidran or Impulse!'s **Ricky Schultz** think that those hard-working consumers should be denied having somebody around who can give them an educated opinion about whether they should lay down ten bucks for the new Ben Sidran album or **Mike Metheny** album, or whether they should go see *Willow* or *Ishtar* or *Howard The Duck*, or go to the latest overpriced, undercooked Cajun restaurant? Does Ben Sidran think that he's a greater artist than, say, such brilliant jazz writers (er, critics) as **Whitney Balliett** or **Otis Ferguson** or **Boris Vian**?

There are, certainly, some stinking jazz critics, as there are some stinking movie critics, White House correspondents, and basketball writers. But there are a lot of writers who have been doing this a long time – whose reputations (for hearing music, for knowing the history of the music) are secure; writers who don't deserve the kind of nonsensical critic-baiting that is foisted on them by bitter artists and record companies. The readers, after all, are who matter, and if a critic's a bonehead, it's up to those readers to complain, and up to that writer's editor and publisher to say, "Hey, buddy, take a hike."

I'm tired of jazz musicians making out that they've made great sacrifices for jazz – that they could have played rock 'n' roll and been millionaires. Most of the jazz critics I know would have made a lot more money (and gotten a lot more recognition) writing about rock 'n' roll, or politics, or the fashion industry. Their sacrifices, in most cases, are just as genuine, just as valid, and motivated by the same love for the art form.

One quick anecdote. A few years ago, when I was writing for *down beat*, I reviewed a popular bassist's band. The concert was, in a word, atrocious – sloppy, unspirited, out-of-tune, just plain lousy (drug abuse was rearing its ugly head, I found out much later). The review was an out-and-out pan. As soon as the issue came out, the bassist called me.

"Man, why'd you do this to me?"

"So-and-so," I replied, "the concert was awful."

"Yeah, I know it was awful. I don't mean the review – I mean, why did they have to put my name on the cover of the magazine saying, 'Inside: Review Of So-and-So'?"

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

• = Available on Compact Disc
• = Platinum (RIAA Certified)
◘ = Gold (RIAA Certified)

		LW	WOC
1	*SIMPLE PLEASURES* BOBBY MCFERRIN (EMI- Manhattan E1-48059)	1	11
2	*KILIMANJARO* THE RIPPINGTONS (Passport Jazz PJ 88042)	2	11
3	*EVERY STEP OF THE WAY* DAVID BENOIT(GRP GR 1047)	4	8
4	*REFLECTIONS* GEORGE HOWARD(MCA 42145)	3	6
5	*AND YOU KNOW THAT* KIRK WHALUM (Columbia FC 40812)	6	19
6	*DIANNE REEVES* DIANNE REEVES (Blue Note BLT 46906)	5	33
7	*JOHN PATITUCCI* JOHN PATITUCCI (GRP GR 1049)	7	12
8	*TRIBUTE TO COUNT BASIE* GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337)	8	19
9	*EYE OF THE BEHOLDER* CHICK COREA ELEKTRIC BAND (GRP GR 1053)	11	4
10	*TIME AND TIDE* BASIA (Epic BFE 40767/E.P.A.)	14	13
11	*STILL LIVE* KEITH JARRETT TRIO (ECM 835 008-1)	21	5
12	*EARLY SPRING* ALPHONSE MOUZON (Optimism OP 6002))	12	9
13	*DIANE SCHUUR & THE COUNT BASIE ORCHESTRA* (GRP GR 1039)	10	39
14	*THAT SPECIAL PART OF ME* ONAJE ALLAN GUMBS (Zebra/MCA 42120)	13	9
15	*DANCING IN THE DARK* SONNY ROLLINS (Milestone M-9155)	18	12
16	*TIME IN PLACE* MIKE STERN (Atlantic 81840)	16	10
17	*EVERYNIGHT LIVE AT VINE ST* JOE WILLIAMS (Verve/PolyGram 833236)	19	35
18	*NATURAL ELEMENTS* ACOUSTIC ALCHEMY (MCA Master Series 42125)	20	7
19	*FOLKSONGS FOR A NUCLEAR VILLAGE* SHADOWFAX(Capitol 46924)	24	5
20	*MARSALIS STANDARD TIME VOL. 1* WYNTON MARSALIS (Columbia FC 40461)	9	41
21	*STILL LIFE (TALKING)* PAT METHENY GROUP (Geffen GHS 24145)	15	48
22	*THE IMMIGRANTS* THE ZAWINUL SYNDICATE (Columbia FC 40969)	23	10
23	*RENAISSANCE* BRANFORD MARSALIS (Columbia FC 40711)	22	35
24	*LOUD JAZZ* JOHN SCOFIELD (Gramavision 18-8801-1)	17	10
25	*ELLA IN ROME- THE BIRTHDAY CONCERT* ELLA FITZGERALD (Verve/PolyGram 835 454-1)	29	4
26	*STICKS AND STONES* DAVE GRUSIN/DON GRUSIN (GRP 1051)	28	3
27	*GRP SUPER LIVE IN CONCERT* DAVE GRUSIN, LEE RITENOUR CHICK COREA, DIANE SCHUUR TOM SCOTT(GRP GRA-1-1650)	25	16
28	*SHADOW PROPHETS* KEVIN EUBANKS (GRP 1054)	31	3
29	*NORTHERN LIGHTS* DAN SIEGEL (CBS Associated BFZ 44026/E.P.A.)	26	16
30	*MAJOR CHANGES* FRANK MORGAN & THE MYCOY TYNER TRIO (Contemporary C-14039)	27	5
31	*PARIS BLUES* GIL EVANS & STEVE LACY (Owl/PolyGram 380 049)	34	2
32	*EYES OF THE VEIILED TEMPTRESS* Chuck Manglane (Columbia FC 40984)	35	2
33	*DESERT VISION* DAVID LANZ & PAUL SPEER (Narada Equinax/MCA N63003)	33	3
34	*WHAT A WONDERFUL WORLD* LOUIS ARMSTRONG (MCA 25204)	36	2
35	*WHEN WE'RE ALONE* FRANK POTENZA (TBA 235))	DEBUT	
36	*TEARS OF JOY* TUCK & PATTI (Windham Hill WH 0111)	DEBUT	
37	*WALTER BEASLEY* WALTER BEASLEY (Palydar/PolyGram 833866-1)	37	15
38	*BRASIL* THE MANHATTAN TRANSFER (Atlantic 81803)	30	28
39	*NEW AGAIN* CHRIS CONNER (Contemporary C-14038)	32	4
40	*DUOTONES◘* KENNY G. (Arista AL8 8427)	40	95

JAZZ FEATURE PICKS

PARIS BLUES – Gil Evans/Steve Lacy – Owl 049 (dist: PolyGram) – Producer: Jean-Jacques Pussiau, Francois Lemaire

A brilliant and haunting album of duets (including four Mingus tunes) by a pair of thoughtful and witty players. This shimmering date was Evans' last.

LOOK WHAT I GOT – Betty Carter – Verve 835 661 – Producer: Betty Carter

The unique vocal veteran drives tunes to the wall, rewriting their melodies along the way, on her first major label issue in ages. Verve will also be reissuing her own Bet-Car albums.

DAYS AND NIGHTS OF BLUE LUCK INVERTED – Kip Hanrahan – Pangea 42137 – Producer: Kip Hanrahan

Hanrahan says, "This is a record that's here because there was (is?) a mood." The mood is simmering sensuality – thick and exotic. Sting's new label debuts with this typically cool/hot Hanrahan stewpot, a delicious blend of elements, as well as reissues of three reissues from musical *auteur* Hanrahan's American Clave label: *Vertical's Currency, Conjure: Music for the Text of Ishamel Reed* (with Taj Mahal, Lester Bowie, Allen Toussaint, etc.), and Astor Piazzolla's riveting *Tango Zero Hour*.

THE WYNTON MARSALIS QUARTET LIVE AT BLUES ALLEY – Columbia PC2 40675 – Producer: Steve Epstein

Wynton's first live album, and first double album, is a razor-sharp neo-bop package recorded in late '86. Tough and terse; Wynton lets us see him sweat.

BLACK PEARL – Harrison/Blanchard – Columbia FC 44216 – Producer: George Petit

These talented neo-boppers (saxist Harrison, trumpeter Blanchard) are pushing the envelope, getting grittier with each passing album.

RITES OF SUMMER – Spyro Gyra MCA-6235 – Producer: Jay Beckenstein

No surprises here, which is what should make this typically hot, hot, hot at radio and retail.

ENDLESSLY – Dizzy Gillespie – Impulse! MCA-42153 – Producer: T. Brooks Shepard

The grand old master takes it easy, going the easy-listening route much of the way here. Such guests as Arthur Blythe and David Peaston add spice.

(Continued from page 5)

Things, it would seem, are changing. The octagenarians listed above are still going strong – has Benny Carter or Stephane Grappelli or Lionel Hampton or Cab Calloway ever sounded better? Have you heard Jay McShann (79), Jimmy McPartland (81), Doc Cheatham (83), Benny Waters (86), Sammy Price (79), Louis Nelson (85) or Eddie Barefield (78) lately? How about Danny Barker, Milt Hinton, or the Humphrey Brothers?

It's nice, of course, to celebrate longevity, but the point here is that these people are still playing; these are vital links to the history of a music that was in its infancy a mere 70 years ago. All of them are active, most of them are touring, many of them are recording. Even Dizzy Gillespie – the spriest imp that jazz has ever known – is past his 70th year. Jazz, whose younger generations have frequently been denied the sage wisdom of *eminences grise*, has artists who were there when the various stages of music began. Benny Carter has been involved in jazz since before the Swing Era, Stephane Grappelli is a vital connection to Europe between the wars, Cab Calloway is a surviving headliner of the Cotton Club, Wild Bill Davison and Jimmy McPartland are living, breathing members of the Austin High Gang, and Lionel Hampton is, well, just Lionel Hampton.

What did these men do to make it this far, to surivive in a business with such an alarming mortality rate? Are they made of sterner stuff? Did they figure out a way to shoo the devils that haunted so many of their colleagues? Are they freaks? And to survive more or less intact – their chops may not all be what they were, but their chops (especially on good nights) are there. Andre Hodeir long ago wrote that jazz was a young man's art, that musicians just fizzle as they age. Go hear Lionel Hampton or Stephane Grappelli or Jay McShann. Fizzle? Bosh!

Oh to have Charlie Parker and Billie Holiday around today, to have known what John Coltrane or Jimmy Blanton may have done if given their full life spans, to hear a mature Clifford Brown or Albert Ayler. The recent celebrations – 80th birthdays are damn good excuses – pointed out that jazz (as important a segment of Black Music as there is) is entering something of a new phase. A phase when somebody can not only sing Hoagy Carmichael's "Rockin' Chair," but can sing it with the burnished aura of knowing from where they sing.

TICKERTAPE

NEW YORK – The ASCAP Foundation will be sponsoring its 10th Musical Theatre Workshop, beginning in October. Composer Charles Strouse will be the director and interested writers should submit a resume and cassette of four original theatre-type songs to Bernice Cohen, Director of Music Theatre Activities, ASCAP, One Lincoln Plaza, New York, NY 10023...It's not too late to sign up for the Music & Performing Arts Unit of B'nai B'rith's 24th annual awards dinner and dance, honoring Andrew Lloyd Webber and Tony Martell. That's June 21 at New York's Marriott Marquis Hotel; interested parties should contact Lawrence B. Goldberg at (212) 696-5900...The RIAA wants to emphasize that the Supreme Court's recent decision, in K-Mart Corp. v. Cartier Inc., that a U.S. trademark owner may not use its trademark rights to prevent importation into the U.S. of trademarked products made overseas by that company's affiliate or subsidiary, does *not* affect U.S. copyright owners' rights to prevent parallel imports of sound recordings under the Copyright Law...June 14th will be Run-D.M.C. day in Los Angeles, in recognition of the group's anti-gang and anti-drug activities. Among other things, they will do a live anti-gang broadcast over radio station KDAY...The Black Music Association is forming a Gospel Music Association. Anybody interested in information about becoming a member should write the BMA at 307 South Broad St., Philadelphia, PA 19107...David Bowie will make a rare appearance, July 1, when he teams up at London's Dominion Theatre with Montreal's LA LA LA Human Steps dance group for a collaborative work, part of a week-long celebration of London's innovative ICA (Institute of Contemporary Art). The week will also feature a collaboration between David Byrne and the brass band from *Les Miserables*, the Kronos Quartet, and others...The Harry Fox Agency has reached a settlement agreement between its publisher-principals Peer International and Southern Music and Puerto Rico-based Alpha Records and DNA Records, in a dispute over the unlicensed uses of nine compositions. The settlement provides the labels pay more than $33,000 in royalties to the publishers, along with $60,000 in legal fees...A group of New York's jingle writers are joining forces for a World Hunger Year benefit called "'Twas the Night Before Clios." June 16 is the date, RCA's Studio B is the place, 7:00 p.m. is the time, $50 is the price, and Patti Austin, David Buskin, Robin Batteau, and Jake Holmes are among the performers involved. Call (212) 629-8850 for more information...Nancy Wilson will team up with the Count Basie Orchestra for a United Negro College Fund benefit titled "Hot Fund in the Summertime," June 18 at the Mid-Hudson Civic Center in Poughkeepsie, NY.

IRVING'S TRUST – Robert Irving III has been signed to a recording and publishing agreement with PolyGram Records. For five years Irving has been the keyboardist and musical director of the Miles Davis group. He will be composing, producing, and recording for the Verve Forecast label. Pictured (l-r): Guenter Henslef, president PolyGram Classics; David Weyner, vp, marketing and sales, PolyGram Classics; Holly Browde, director, business affairs, PolyGram Records; Robert Irving III; Dick Asher, president and CEO, PolyGram Records; Robert Herbert, Irving's manager; and Richard Seidel, vp, PolyGram Jazz.

Editorial

(Continued from page 3)

"There are some people who say we have a 'rock station, we can't play black acts.' The listener doesn't know it's a black act immediately. If the new Winwood was done by Rufus Thomas, they'd say take that disco stuff off. But no, it's Steve Winwood, so it's rock and roll. Lou Reed does a rap record, it's rock and roll. Run DMC does a rock record with rappers, no that's rap.

"To me, there are almost no benefits to the segregated system. Where there is natural crossover, since most popular music is based to some degree on Afro-American music, the African-American artist does well. Look back at the late 50's and 60's, actually it was more fair then than today. A kid, whether he or she was white or black, went for the best record. Now you hear 'Oh the Beastie Boys, they do the sort of rap I like, but Audio Two, they don't do the rap I like.'

"From the middle seventies to '83, the stratification and lines were there, and it wasn't till CHR came about that we started to see crosso again. In 81-82 it seemed the Dazz Band had the only top ten record, that was an awful time, a dark time.

"Arbitron and the rating systems have had an impact on why music is labeled and marketed by radio stations. Radio stations have gone from going after the largest audience to the most specific affluent audience. When you went after large audiences on radio, it didn't matter if there were 200,000 black kids. Now if you had that audience the attitude is they don't have any money, they're not going to buy what we're selling, so don't play that kind of music.

"Radio programmers have not gone anywhere. We see in radio people who have been there for 20 or 30 years, that young teen-culture that started pop radio is still here. It has not allowed for a new generation of programmers and radio people to come into the industry. I've always said you have three kind of people in this industry, radio people, record people, and music people. The music people are the ones who excel at the radio or record level."

Julius Robinson

MISTY OVER MATHIS – In celebration of Johnny Mathis' upcoming Columbia release, Once In A While, the singer hosted a dinner reception at his home for friends and Columbia staffers. Among the guests on hand were (L to R): Ron Oberman, vice president of A&R for Columbia; Jay Landers, director of film music and special projects; Johnny Mathis; and Bob Willcox, vice president of marketing for Columbia.

MCA *is* Black Music!

Photo: Amy Van Singel Courtesy of University of Mississippi Blues Archive

MCA RECORDS

Congratulations To RadioScope On Their 5th Anniversary

© 1988 MCA Records, Inc.

CASH BOX TOP 12" DANCE SINGLES

		LW	WOC
1	*MERCEDES BOY* PEBBLES (MCA 23838)	2	9
2	*JUST GOT PAID* JOHNY KEMP (Columbia 44 07588)	1	10
3	*SUPERSONIC* J.J. FAD (Dream Team DTR 532)	3	5
4	*TOGETHER FOREVER* RICK ASTLEY (RCA 8320-1-RD)	4	9
5	*SAYIN' SORRY DON'T MAKE IT RIGHT* DENISE LOPEZ (Vendetta VE 7000)	7	4
6	*ALPHABET ST.* PRINCE (Paisley Park/Warner Bros.0-20990)	5	6
7	*TROUBLE* NIA PEEPLES (Mercury/PolyGram 870 154-1)	10	8
8	*DEVINE EMOTIONS* NARADA (Reprise/Warner Bros 0-20874)	6	8
9	*PARENTS JUST DON'T UNDERSTAND* D.J. JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1092-1-JD)	16	6
10	*SHOULD I SAY YES ?* NU SHOOZ (Atlantic 0-86599)	9	8
11	*LITTLE WALTER* TONYI, TONII, TONÉI (Wing/PolyGram 887 385-1)	15	4
12	*WILD, WILD WEST* KOOL MOE DEE (Jive/RCA 1086-1)	8	11
13	*A LITTLE LOVE* CEEJAY (Next Plateau NP 50074)	22	4
14	*RUN'S HOUSE* RUN-DMC (Profile PRO 7202)	13	6
15	*MOST OF ALL* JODY WATLEY (MCA 23825)	14	7
16	*NITE AND DAY* AL B. SURE (Warner Bros. 0-20782)	12	13
17	*DA' BUTT* E.U. (EMI Manhattan V-56083)	11	14
18	*WHEN WE KISS* BARDEUX (Synthicide/Restless 71306-0)	22	5
19	*BLUE MONDAY* New Order (Qwest/Warner Bros 0-20869)	18	7
20	*YOU GOTS' TO CHILL* E.P.M.D. (Fresh/Sleeping Bag FRE 8018)	23	5
21	*THE RIGHT STUFF* Vanessa Williams (Wing/PolyGram 887 386-1)	39	2
22	*WORK IT* TEENA MARIE (Epic 34-07902)	24	5
23	*JOY* TEDDY PENDERGRASS (Asylum/Elektra 0-66766)	29	3
24	*RIGHT BACK TO YOU* Ten City (Atlantic 0-86574)	35	2
25	*I'M REAL* JAMES BROWN (Scotti Bros/E.P.A. 429 07805)	30	3
26	*COLOURS* Ice-T (Warner Bros. 0-20936)	32	2
27	*SHATTERED DREAMS* JOHNNY HATES JAZZ (Virgin o-96668)	27	3
28	*DREAMING* O.M.D. (A&M SP-12258)	17	5
29	*WHATS ON YOUR MIND* INFORMATION SOCIETY (Tommy Boy TB-911)	DEBUT	
30	*THE PROMISE* WHEN IN ROME (Virgin 0-96662)	28	3
31	*BEHIND THE WHEEL/ ROUTE 66* DEPECHE MODE (Sire/Warner Bros. 0-20858)	20	6
32	*KEEP RISING TO THE TOP* DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya 3101)	26	6
33	*LOVE STRUCK* JESSIE JOHNSON (A&M SP 122265)	19	6
34	*IT TAKE TWO* Rob Base & D.J. E-Z-Rock (Profile PRO-7186)	37	2
35	*I SHOULD BE SO LUCKY* KYLIE MINOGUE (Geffen 0-220914)	25	4
36	*TAKE IT WHILE IT'S HOT* SWEET SENSATION (Next Plateau 50072)	33	10
37	*THEME FROM S-EXPRESS* S-EXPRESS(Capitol V-15377)	DEBUT	
38	*LIKE A CHILD* NOEL (4th & B'Way 458)	36	12
39	*NEW SENSATION* INXS(Atlantic 0-86572)	DEBUT	
40	*MY GIRL* Suave (Capitol V-15366)	44	2
41	*NAUGHTY GIRL* Samantha Fox (Jive/RCA 1084-1)	34	18
42	*I NEED YOU* G.T. (Atlantic 0-86588)	31	7
43	*VIBE ALIVE* HERBIE HANCOCK (Columbia 38-07718)	DEBUT	
44	*PINK CADILLAC* NATALIE COLE (EMI-Manhattan V-56084)	38	16
45	*GET IT* STEVIE WONDER & MICHAEL JACKSON (Motown 4604)	41	3
46	*INSTINCTUAL* IMAGINATION (RCA 7605-1-RD)	45	10
47	*DREAMIN' OF LOVE* STEVIE B (LMR 4001)	40	15
48	*NIGHTIME* PRETTY POISON (Virgin 0-96710)	42	12
49	*BANGO/BACK TO THE BEAT* THE TODD TERRY PROJECT (Fresh/Sleeping Bag FRE-80117)	47	9
50	*ALWAYS ON MY MIND* PET SHOP BOYS (EMI/Manhattan V-56089)	43	12

CASH BOX TOP RAP SINGLES

1	*RUN'S HOUSE* (Profile PRO-5202) . . . . . Run-D.M.C.	1	6
2	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J) . . . . . .DJ Jazzy Jeff & The Fresh Prince	2	10
3	*KEEP RISING TO THE TOP* (Reality/Danya 3101) . . . . Doug E. Fresh	3	6
4	*YOU GOTS TO CHILL* (Fresh/Sleeping Bag FRE 80118) . . . . . E.P.M.D.	5	6
5	*COLOURS* (Warner Bros. 0-20936) . . . . . .Ice T	4	7
6	*MOVE SOMETHING* (Luke Skywalker GR-112) . . . . . .2 Live Crew	7	6
7	*IT TAKES TWO* (Profile PRO 5186) . . . . . Rob Base & DJ Easy Rock	6	6
8	*WHY* (Geffen 20898) 7A3	8	7
9	*VAPORS* (Cold Chillin' PRO-S-3088) . . . . . .Biz Markie	9	6
10	*DON'T TOU KNOW*(MCA-53255) . . . . . .Heavy D. & The Boyz	10	6
11	*SALLY* (Tommy Boy TB 912) . . . . . Stetsasonic	11	7
12	*I LET 'EM KNOW* (Delicious Vinyl DV 004) . . . . . Young MC	15	2
13	*MY PHILOSOPHY* (Jive/RCA 1098-7) . . . Boogie Down Productions	13	6
14	*WILD, WILD WEST* (Jive 1086-7-J) . . . . . Kool Moe Dee	14	6
15	*LET THE RHYTHM RUN* (Next Plateau ##) . . . . . .Salt-N-Pepa	12	7

CASH BOX TOP RAP ALBUMS

1	*TOUGHER THAN LEATHER* (Profile 1265) . . . . . .RUN-D.M.C.	1	11
2	*HE'S THE DJ, I'M THE RAPPER* (Jive/RCA 1091-1-J) . . . . . .DJ Jazzy Jeff & The Fresh Prince	3	2
3	*COLOURS* (Warner Bros. 1-25713) . . . . . Soundtrack	3	5
4	*THE WORLDS GREATIST ENTERTAINER* (Danya/reality F 9658) . . . . . Doug E. Fresh	6	4
5	*HOW YA LIKE ME KNOW* (Jive/RCA 1079-1-J) . . . . Kool Moe Dee	4	6
6	*BY ALL MEANS NECESSARY* (Jive/RCA 1097-1-J) . . . . .Boogie Down Productions	5	7
7	*STRICTLY BUSINESS* (Fresh/Sleeping Bag LPRE 80062) . . . . . E.P.M.D.	DEBUT	
8	*MOVE SOMETHIN'* (Luke Skywalker XR 102) . . . . . .2 LIVE CRU	8	4
9	*GOIN' OFF* (Cold Chillin'/Warner Bros. 25675) . . . . . .Biz Markie	7	8
10	*LIVING LARGE* (MCA MCA-5986) . . . . . .Heavy D. & The Boyz	9	2

ADDICTED TO SCHMOOZ – Blue-eyed-soul sensation Robert Palmer was joined by EMI executives recently to celebrate the release of his first single, "Simply Irresistible," from his upcoming EMI-Manhattan album, Heavy Nova. *Joining in the fun are (L to R): Rupert Perry, managing director, EMI Records, U.K.; Sal Licata, president and C.E.O. of EMI-Manhattan Records; Robert Palmer; and Bhaskar Menon, chairman and C.E.O. of EMI Music Worldwide.*

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Title, Artist, Label, Number, Distributor
■ = Platinum (RIAA Certified)
□ = Gold (RIAA Certified)

		LW	WOC
■ 1	*OU812 9.98* VAN HALEN (Warner Bros.25732)WEA	3	2
2	*FAITH* GEORGE MICHAEL (Columbia OC 40867)CBS	1	31
3	*OPEN UP AND SAY...AHH! 8.98* POISON (Enigma C1-48493)CAP	2	6
■ 4	*TOUGHER THAN LEATHER 8.98* RUN D.M.C.(Profile PRO-1265)IND	6	4
5	*DIRTY DANCING 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA	4	39
■ 6	*STRONGER THAN PRIDE* SADE (Epic OE 44210)CBS	12	4
7	*LOVESEXY 8.98* PRINCE (Paisley Park 25720)WEA	5	5
8	*SCENES FROM THE SOUTHSIDE 9.98* BRUCE HORNSBY & THE RANGE (RCA 6686-1-R)RCA	7	6
9	*INTRODUCING THE HARDLINE ACCORDING TO* TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	9	36
10	*SAVAGE AMUSEMENT 8.98* SCORPIONS (Mercury 832 963-1)POL	10	7
11	*BAD* MICHAEL JACKSON (Epic OE 40600)CBS	8	40
12	*NOW AND ZEN 9.98* ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA	11	16
13	*APPETITE FOR DESTRUCTION 8.98* GUNS AND ROSES (Geffen GHS 24148)WEA	14	43
14	*HYSTERIA 9.98* DEF LEPPARD (Mercury 830 675-1)POL	15	45
15	*LET IT LOOSE* GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	13	54
■ 16	*TRACY CHAPMAN 8.98* (Elektra 60774)WEA	19	10
17	*DIESEL AND DUST* MIDNIGHT OIL (Columbia BFC 40967)CBS	17	20
18	*PEBBLES 8.98* (MCA 42094)MCA	18	19
19	*MAKE IT LAST FOREVER 8.98* KEITH SWEAT (Elektra 60763)WEA	16	28
20	*MORE DIRTY DANCING 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA	21	15
21	*KICK 9.98* INXS (Atlantic 81796-1)WEA	22	33
22	*CONSCIOUS PARTY 8.98* ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA	20	10
■ 23	*LAP OF LUXURY* CHEAP TRICK (Epic OE 40922)CBS	25	8
24	*OOH YEAH! 8.98* DARYL HALL JOHN OATS (Arista AL-8539)RCA	23	6
25	*WHENEVER YOU NEED SOMEBODY 8.98* RICK ASTLEY (RCA 6822-1-R)RCA	24	22
■ 26	*IN EFFECT MODE 8.98* AL B. SURE!(Uptown/Warner Bros. 9 25662-1)	29	7
27	*SEVENTH SON OF A SEVENTH SON 9.98* IRON MAIDEN (Capitol CI 90258)CAP	26	9
28	*COLORS 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 25713)WEA	28	6
■ 29	*HE'S THE DJ, I'M THE RAPPER 8.98* DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA	31	11
■ 30	*OUT OF THE BLUE 8.98* DEBBIE GIBSON (Atlantic ATL 81780)WEA	32	43
■ 31	*OUT OF ORDER 9.98* ROD STEWART (Warner Bros. 25684)	34	4
■ 32	*RAM IT DOWN* JUDAS PRIEST (Columbia FC 44244)CBS	36	4
■ 33	*EVEN WORSE* "WEIRD AL" YANKOVIC (Rack'N'Roll FZ 44149)CBS	35	8
34	*PRIDE 8.98* WHITE LION (Atlantic 81768)WEA	27	33
35	*LITA 8.98* LITA FORD (Dreamland/RCA 6397-R-A)RCA	30	18
■ 36	*IN MY TRIBE 8.98* 10,000 MANIACS (Elektra 60738)WEA	39	21
37	*PERMANENT VACATION 8.98* AEROSMITH (Geffen GHS24162)WEA	33	41
38	*STARFISH 8.98* THE CHURCH (Arista AL-8521)RCA	37	16
■ 39	*JOY 8.98* TEDDY PENDERGRASS (Elektra 60775)WEA	42	6
40	*SURFING WITH THE ALIEN 8.98* JOE SATRIANI (Relativity/Impartant 8193)IND	40	19
41	*HOW YA LIKE ME NOW 8.98* KOOL MOE DEE (Jive 1079-1-J)RCA	38	31
42	*NAKED 9.98* TALKING HEADS (Fly/Sire 25654-1)WEA	41	13
■ 43	*OTHER ROADS* BOZ SCAGGS (Columbia FC 40463)CBS	47	4
44	*TEAR DOWN THESE WALLS 9.98* BILLY OCEAN (Jive/Arista JL-8495)RCA	44	15
45	*CROSSROADS 8.98* ERIC CLAPTON (Polydor/PolyGram 835 261-1)Pol	43	8
46	*KINGDOM COME 8.98* (Polydor 835 368-1)POL	46	15
■ 47	*HEAVEN ON EARTH 8.98* BELINDA CARLISLE (MCA 42080)MCA	50	36
■ 48	*RICHARD MARX 8.98* (Manhattan ST 53049)CAP	51	53
■ 49	*MOVE SOMETHIN' 8.98* 2 LIVE CREW (Luke Skywalker XR 101)IND	54	6
50	*WHITNEY 9.98* WHITNEY HOUSTON (Arista AL-8405)RCA	48	54
51	*MAGIC 8.98* THE JETS (MCA 42085)MCA	52	34
52	*OPERATION : MINDCRIME 8.98* QUEENSRYCHE (EMI-Manhattan EI-48640)CAP	45	6
53	*TIFFANY 8.98* (MCA 5973)MCA	49	37
■ 54	*DOWN IN THE GROOVE* BOB DYLAN (Columbia OC 40957)CBS	68	2
55	*TUNNEL OF LOVE* BRUCE SPRINGSTEEN (Columbia OC 40999)CBS	53	36
56	*GET HERE 8.98* BRENDA RUSSELL (A & M SP 5178)RCA	58	13
57	*TURN BACK THE CLOCK 8.98* JOHNNY HATES JAZZ (Virgin 90860)WEA	57	10
58	*GREEN THOUGHTS 8.98* THE SMITHEREENS (Enigma C1-48375)CAP	55	11
59	*ODYSSEY 8.98* YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor 835 451-1)POL	59	10
60	*CHER 8.98* (Geffen 24164)WEA	60	32
61	*THE BEST OF OMD 8.98* ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/A & M SP5186)RCA	62	14
62	*THE LONESOME JUBILEE 8.98* JOHN COUGAR MELLENCAMP (Mercury 832 465-1)POL	61	42
63	*SKYSCRAPER 9.98* DAVID LEE ROTH (Warner Bros. 25671-1)WEA	56	21
■ 64	*NON STOP* JULIO IGLESIAS (Columbia OC 40995)CBS	70	4
65	*SAMANTHA FOX 8.98* (Jive/RCA 1061-1-J)RCA	67	9
66	*THE LION AND THE COBRA* SINÉAD O'CONNOR (Chrysalis BFV 41612)CBS	65	21
67	*BY ALL MEANS NECESSARY 8.98* BOOGIE DOWN PRODUCTIONS (Jive 1097-1-J)RCA	66	11
68	*BLOW UP YOUR VIDEO 9.98* AC/DC (Atlantic 81828-1)WEA	63	18
■ 69	*THE WORLD'S GREATEST ENTERTAINER 8.98* DOUG E. FRESH (Reality/Danya F-9658)IND	87	5
■ 70	*WHO 8.98* TONYITONIITONÉ (Wing 835 549-1)POL	77	7
■ 71	*SUR LA MER 9.98* THE MOODY BLUES (Threshold/Polydor 835 756-1)POL	DEBUT	
72	*THIS NOTES FOR YOU 8.98* NEIL YOUNG & THE BLUE NOTES (Reprise 1-25719)WEA	64	9
73	*CHALK MARK IN A RAIN STORM 9.98* JONI MITCHELL (Geffen GHS 24172)WEA	72	12
74	*ACTUALLY 9.98* PET SHOP BOYS (EMI/Manhattan ELT 46972)CAP	73	40
75	*EYES OF A STRANGER 8.98* THE DEELE (Solar ST72555)CAP	71	18
76	*ALIENS ATE MY BUICK 8.98* THOMAS DOLBY (EMI-Manhattan EI 48075)CAP	76	9
77	*JOE JACKSON LIVE 1980/86 10.98* JOE JACKSON (A&M SP 6706)RCA	79	6
78	*A MOMENTARY LAPSE OF REASON* PINK FLOYD (Columbia OC 40599)CBS	78	40
79	*HENRY LEE SUMMER* (CBS Associated BFZ 40895)CBS	69	16
80	*ALL SYSTEMS GO 8.98* VINNIE VINCENT INVASION (Chrysalis OV 41626)CBS	81	6
81	*VIVA HATE 8.98* MORRISSEY (Sire/Reprise 25699-1)WEA	74	81
82	*HOT, COOL, AND VICIOUS 8.98* SALT N PEPA(Next Plateau PL 1007)IND	82	42
83	*...NOTHING LIKE THE SUN 10.98* STING (A&M SP 6402)RCA	83	35
84	*SIMPLE PLEASURES 9.98* BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP	86	11
85	*INSIDE INFORMATION 9.98* FOREIGNER (Atlantic 81808)WEA	75	27
86	*EVERLASTING 8.98* NATALIE COLE (Manhattan ST 5309)CAP	84	46
■ 87	*SECRETS OF FLYING* JOHNNY KEMP (Columbia BFC 40770)CBS	102	6
88	*JODY WATLEY 8.98* (MCA 5898)MCA	85	67
89	*MAN OF COLOURS* ICEHOUSE (Chrysalis OV 41529)CBS	90	36
■ 90	*THE MONA LISA'S SISTER 8.98* GRAHAM PARKER (RCA 8316-1-R)RCA	119	4
91	*NAKED TO THE WORLD* TEENA MARIE (Epic FE 40872)CBS	89	12
92	*ALWAYS & FOREVER 8.98* RANDY TRAVIS (Warner Bros. 25568-1)WEA	91	58
93	*RACING AFTER MIDNIGHT 8.98* HONEYMOON SUITE (Warner Bros. 2 25652-1)WEA	92	7
94	*THE JOSHUA TREE 9.98* U2 (Island/Atlantic 90581)WEA	93	65
95	*UP YOUR ALLEY* JOAN JETT (Blackheart FZ 44146)CBS	98	5
96	*NEVER DIE YOUNG* JAMES TAYLOR (Columbia FC 40851)CBS	80	20
97	*GOIN' OFF 8.98* BIZ MARKIE (Cold Chillin' 25675-1)WEA	96	14
■ 98	*LISTEN TO THE MESSAGE 8.98* CLUB NOUVEAU (Warner Bros. 25687)WEA	114	2
99	*L.A. GUNS 8.98* (Vertiga 834 144-1)POL	95	21
100	*STORY OF THE CLASH VOL.I* THE CLASH (Epic E2 44035)CBS	101	4

CASH BOX TOP ALBUMS/101 to 200

		LW	WOC
101	*SUBSTANCE 1987 12.98* NEW ORDER (Qwest 25621-1)WEA	103	44
102	*WHITESNAKE 9.98* (Geffen 24099)WEA	94	63
103	*RAPTURE 8.98* ANITA BAKER (Elektra 9-60444)WEA	104	116
104	*GOOD MORNING, VIETNAM 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (A&M SP 3913)RCA	88	20
105	*TELL IT TO MY HEART 8.98* TAYLOR DAYNE (Arista AL 8529)RCA	97	23
106	*EVERY SHADE OF LOVE 8.98* JESSE JOHNSON (A & M SP 5188)RCA	105	11
107	*I'LL PROVE IT TO YOU* GREGORY ABBOTT (Columbia FC 44087)CBS	129	2
108	*ALL OUR LOVE 8.98* GLADYS KNIGHT & THE PIPS (MCA 42004)MCA	110	30
109	*THE INNOCENTS 8.98* ERASURE (Sire/Warner Bros. 25730)WEA	121	2
110	*THE SEVENTH ONE* TOTO (Columbia FC 40873)CBS	100	15
111	*PHANTOM OF THE OPERA* ORIGINAL LONDON CAST (Polydor 831273-1)POL	117	19
112	*MOTHER WIT 8.98* BETTY WRIGHT (Vision/MS. B. 3301)IND	109	17
113	*I'M REAL* JAMES BROWN (Scotti Bros FZ 44241)CBS	DEBUT	
114	*TOLD U SO 8.98* NU SHOOZ (Atlantic 81804)WEA	107	9
115	*80'S LADIES 8.98* K.T. OSLIN (RCA 5924-1)RCA	108	30
116	*LOVE IS SUCH A FUNNY GAME 8.98* MICHAEL COOPER (Warner Bros. 25653)WEA	112	27
117	*CHARACTERS 9.98* STEVIE WONDER (Motown 6248ML)MCA	113	30
118	*SCHOOL DAZE 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (EMI-Manhattan E1-48680)CAP	106	11
119	*SHOW ME 8.98* THE COVER GIRLS (Fever/Sutra SFS 004)IND	118	44
120	*CANCIONES DE MI PADRE 8.98* LINDA RONSTADT (Asylum 60765-1)WEA	115	29
121	*DIAMOND SUN 8.98* GLASS TIGER (EMI-Manhattan EI-48684)CAP	116	6
122	*THE HUNGER* MICHAEL BOLTON (Columbia BFC40473)CBS	122	37
123	*ONCE BITTEN 8.98* GREAT WHITE (Capitol ST12565)CAP	119	49
124	*FOREVER AND EVER 9.98* HOWARD HEWETT (Elektra 60779-1)WEA	120	11
125	*I'M YOUR PLAYMATE 8.98* SUAVÉ (Capitol C1-48686)CAP	123	11
126	*DAYDREAMING 8.98* MORRIS DAY (Warner Bros. 25651-1)WEA	124	16
127	*SALSA 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 6232)MCA	DEBUT	
128	*SOUTHERN BY THE GRACE OF GOD LYNYRD SKYNYRD 10.98 TRIBUTE TOUR - 1987* (MCA2-8027)MCA	125	12
129	*TURN OFF THE LIGHTS IN THE FAST LANE* THE WORLD CLASS WRECKING CRU (Macala TK 1001)IND	127	9
130	*HEART ATTACK 8.98* KROKUS (MCA MCA 42087)MCA	132	8
131	*CATCH ME I'M FALLING 8.98* PRETTY POISON (Virgin 90885-1)WEA	128	9
132	*ONE GOOD REASON* PAUL CARRACK (Chrysalis BFV 41578)CBS	129	23
133	*I'M THE MAN 8.98* ANTHRAX (Megaforce/Island 90685)WEA	133	28
134	*BETE NOIRE 8.98* BRYAN FERRY (Reprise 25598)WEA	130	32
135	*LOVE HYSTERIA 8.98* PETER MURPHY (RCA 7634-1-H)RCA	135	6
136	*MUSIC FOR THE MASSES 8.98* DEPECHE MODE (Sire 25614-1)WEA	138	36
137	*BOLD AS LOVE 8.98* BARDEUX (Syntheside/Enigma 73312)CAP	139	6
138	*BRENDA K. STARR 8.98* BRENDA K. STARR (MCA 42088)MCA	145	24
139	*SAY IT AGAIN 8.98* JERMAINE STEWART (Arista AL-8455)RCA	134	10
140	*SWASS 8.98* SIR MIX-A-LOT (Nasty Mix 70123)IND	137	13
141	*TAKE WHAT YOU NEED 8.98* ROBIN TROWER (Atlantic 81838)WEA	143	5
142	*BONK 8.98* BIG PIG (A & M SP6-5185)RCA	136	11
143	*ALL THAT JAZZ 8.98* BREATHE (Virgin/A&M SP 5163)RCA	159	3
144	*CLOUD NINE 8.98* GEORGE HARRISON (Dark Horse/Warner Bros. 25643)WEA	126	31
145	*DUOTONES 8.98* KENNY G (Arista AL8 8427)RCA	144	73
146	*BORN TO BE BAD 8.98* GEORGE THOROGOOD & THE DESTROYERS (EMI-Manhattan E1-46973)CAP	140	21
147	*BRIGHT LIGHTS, BIG CITY 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Brothers 25688-1)WEA	131	11
148	*THE HITS* REO SPEEDWAGON (Epic OE 44202)CBS	DEBUT	
149	*EDEN ALLEY 8.98* TIMBUK 3 (I.R.S. IRS 42124)MCA	148	8
150	*LIFE'S TOO GOOD 8.98* THE SUGARCUBES (Elektra 60801)WEA	166	2
151	*EXPOSURE 8.98* EXPOSÉ (Arista 8441)RCA	141	70
152	*GLOBE OF FROGS 8.98* ROBYN HITCHCOCK (A&M SP 5182)RCA	147	16
153	*TINA LIVE IN EUROPE 8.98* TINA TURNER (Capitol C1 90126)CAP	142	12
154	*LIVE NUDE GUITARS 8.98* BRIAN SETZER (EMI-Manhattan EI 46963)CAP	155	3
155	*CASUAL GODS 8.98* JERRY HARRISON (Sire 25663-1)WEA	149	20
156	*BIRTH, SCHOOL, WORK, DEATH* THE GODFATHERS (Epic BFE 40946)CBS	150	18
157	*KISS ME, KISS ME, KISS ME 9.98* THE CURE (Elektra 60737-1)WEA	151	54
158	*STAY ON THESE ROADS 8.98* A-HA (Warner Bros. 9 25733-1)WEA	160	3
159	*THE POSSE 8.98* NWA (Macala 1057)IND	DEBUT	
160	*NOTHING BUT THE TRUTH 8.98* RUBÉN BLADES (Elektra 60754-1)WEA	156	10
161	*IT'S BETTER TO TRAVEL 8.98* SWING OUT SISTER	158	44
162	*THE BEST OF ERIC CARMEN 8.98* ERIC CARMEN (Arista AL 8548)RCA	172	2
163	*DAN REED NETWORK 8.98* (Mercury 834 309-1)POL	161	10
164	*BACK FOR THE ATTACK 8.98* DOKKEN (Elektra 60735)WEA (Mercury 832 213-1)POL	157	31
165	*STRICTLY BUSINESS 8.98* E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)	DEBUT	
166	*TOTAL DEVO 8.98* DEVO (Enigma D1-73303)CAP	175	2
167	*I'M COMIN' 8.98* BOOGIE BOYS (Capitol CL 46917)CAP	165	14
168	*GRACELAND• 9.98* PAUL SIMON (Warner Bros. 25447) WEA	162	94
169	*SHADOWLAND 8.98* K.D. LANG (Sire/Warner Bros 25724)WEA	DEBUT	
170	*NO EXIT 8.98* FATES WARNING (Enigma/Metal Blade D1-73330)	167	9
171	*BIG DEAL* KILLER DWARFS (Epic BFZ 44098)CBS	174	2
172	*LIVING LARGE 8.98* HEAVY D. AND THE BOYZ (MCA 5986)MCA	152	37
173	*IF I SHOULD FALL FROM 8.98 GRACE WITH GOD* THE POGUES (Island 90872)WEA	164	16
174	*SECOND SIGHTING* FREHLEY'S COMET (Megaforce/Atlantic 81862)WEA	DEBUT	
175	*ROBBIE ROBERTSON 8.98* (Geffen GHS 24160)WEA	153	33
176	*BIGGER AND DEFFER* L.L. COOL J (Def Jam FC 40793)CBS	163	54
177	*SHARP 8.98* ANGELA WINBUSH (Mercury 832 733-1 Q1)MCA	173	35
178	*IN FULL EFFECT 8.98* MANTRONIX (Capitol C1-48336)CAP	154	14
179	*TIME AND TIDE* BASIA (Epic BFE 40767)CBS	182	2
180	*HEARSAY* ALEXANDER O'NEAL (Tabu FZ 40320)CBS	168	46
181	*DOCUMENT 8.98* R.E.M. (I.R.S. 42059)MCA	169	40
182	*HELP SAVE THE YOUTH OF AMERICA (LIVE AND DUBIOUS)* BILLY BRAGG (Elektra 60787)WEA	146	7
183	*SO FAR, SO GOOD...SO WHAT! 8.98* MEGADETH (Capitol C1-48148)CAP	176	21
184	*TOUCH THE WORLD* EARTH, WIND & FIRE (Columbia FC 40596)CBS	170	32
185	*PAID IN FULL 8.98* ERIC B AND RAKIM (4th & B' Way 40005)WEA	171	46
186	*UNLIMITED! 8.98* ROGER (Reprise 25496)WEA	179	31
187	*INTO THE WOODS 9.98* ORIGINAL CAST RECORDING (RCA Victor 6796-1-RC)RCA	181	14
188	*SAVAGE 9.98* EURYTHMICS (RCA 6794-1-R)RCA	183	27
189	*KILL 'EM ALL 8.98* METALLICA (Elektra 60766)WEA	180	21
190	*RISE AND SHINE 8.98* THE BEARS (I.R.S. 42139)MCA	184	5
191	*THE CALIFORNIA RAISINS 8.98* (Priority 9706)CAP	185	24
192	*PONTIAC 8.98* LYLE LOVETT (Curb/MCA MCA-42028)MCA	186	13
193	*FREHLEY COMET LIVE + 1 6.98* ACE FREHLEY (Megaforce/Atlantic 81826)WEA	177	18
194	*ROCK OF LIFE 9.98* RICK SPRINGFIELD (RCA 6620-1-R)RCA	178	18
195	*PERSONAL ATTENTION 8.98* STACY LATTISAW (Motown 6247 ML)MCA	190	13
196	*HARD MACHINE 9.98* STACEY Q (Atlantic 81802)WEA	188	18
197	*FOREVER YOURS* TONY TERRY (Epic BFE 40890)CBS	191	23
198	*POSITIVE 8.98* PEABO BRYSON (Elektra 60753-1)WEA	189	20
199	*TANGO IN THE NIGHT 9.98* FLEETWOOD MAC (Warner Bros.. 25471-1)WEA	187	61
200	*EYE OF THE HURRICANE 8.98* THE ALARM (I.R.S. 42085)MCA	193	33

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew 49
10,000 Maniacs 36
AC/DC 68
Abbott, Gregory 107
Aerosmith 37
A-HA 158
The Alarm 200
Anthrax 133
Astley, Rick 25
Baker, Anita 103
Basia 179
Bardeux 1377
Bears 190
Big Pig 142
Blades, Ruben 160
Bolton, Michael 122
Boogie Boys 167
Boogie Down Prod 67
Bragg, Billy 182
Breathe 143
James Brown 113
Bryson, Peabo 198
Cal Raisins 191
Carlisle, Belinda 47
Carmen, Eric 162
Carrack, Paul 132
Chapman, Tracey 16
Cheap Trick 23
Cher 60
Church, The 38
Clapton, Eric 45
Clash 100
Club Nouveau 98
Cole, Natalie 86
Cooper, Michael 116
Cover Girls 119
Cure 157
D'Arby, Terrence Trent 9
Dan Reed Network 163
Day, Morris 126
Deele 75
Def Leppard 14
Depeche Mode 136
Devo 166
DJ Jazzy Jeff 29
Dokken 164
Dolby, Thomas 76
Dylan, Bob 54
Earth, Wind & Fire 184
EPMD 165
Erasure 109
Eric B And Rakim 185
Eurythmics 188
Expose 151
Fates Warning 170
Ferry, Bryan 134
Fleetwood Mac 199
Ford, Lita 35
Foreigner 85
Frehley, Ace 174,193
Fresh, Doug E. 69
Fox, Samantha 65
Gibson, Debbie 30
Glass Tiger 121
Godfathers 156
Great White 123
Guns and Roses 13
Harrison, George 144
Hall & Oates 24
Harrison, Jerry 155
Heavy D and The Boyz 172
Hewett, Howard 124
Hitchcock, Robyn 152
Honeymoon Suite 93
Hornsby, Bruce 8
Houston, Whitney 50
Icehouse 89
Iglesias, Julio 64
INXS 21
Iron Maiden 27
Jackson, Joe 77
Jackson, Michael 11
Jett, Joan 95
The Jets 51
John, Elton 200
Johnson, Jesse 106
Johnny Hates Jazz 57
Judas Priest 32
Kemp, Johny 87
Kenny G 145
Killer Dwarfs 171
Kingdom Come 46
Knight & Pips 108
Kool Moe Dee 41
Krokus 130
L.A. Guns 99
K.D.Lang 169
Lattisaw, Stacy 195
L.L. Cool J 176
Lovett, Lyle 192
Lynyrd Skynyrd 128
Malmsteen, Yngwie 59
Mantronix 178
Marie, Teena 91
Markie, Biz 97
Marley, Ziggy 22
Marx, Richard 48
McFerrin, Bobby 84
Megadeth 183
Mellencamp, John Cougar 62
Metallica 189
Miami Sound Machine 15
Michael, George 2
Midnight Oil 17
The Moody Blues 71
Mitchell, Joni 73
Morrissey 81
Murphy, Peter 135
New Order 101
Nu Shooz 114
NWA 159
Ocean, Billy 44
O'Conner, Sinead 66
OMD 61
O'Neal, Alexander 180
Oslin, K.T. 115
Parker, Graham 90
Pebbles 18
Pendergrass, Teddy 39
Pet Shop Boys 74
Pink Floyd 78
Plant, Robert 12
Pogues, The 173
Poison 3
Pretty Poison 131
Prince 7
Queensryche 52
R.E.M. 1819
Reo Speedwagon 148
Robertson, Robbie 175
Roger 186
Ronstadt, Linda 120
Roth, David Lee 63
Run D.M.C. 4
Russell, Brenda 56
Sade 6
Salsa 127
Salt N Pepa 82
Satriani, Joe 40
Scaggs, Boz 43
Scarlet & Black 195
Scorpions 10
Setzer, Brian 154
Simon, Carly 168
Simon, Paul 162
Sir Mix-A-Lot 140
Smithereens 58
Springfield, Rick 194
Springsteen, Bruce 55
Stacey Q 196
Starr, Brenda K. 138
Stewart, Jermaine 139
Stewart, Rod 31
Sting 83
Strait, George 198
Suave 125
Sugar Cubes 150
Summer, Henry Lee 79
Sure!, Al B. 26
Sweat, Keith 19
Swing Out Sister 161
Talking Heads 42
Taylor Dayne 105
Taylor, James 96
Terry, Tony 197
Thorogood, George 146
Tiffany 53
Timbuk 3 149
Tony, Tori, Tone$ 70
Toto 110
Travis, Randy 92
Trower, Robin 141
Turner, Tina 153
U2 94
Van Halen 1
Vincent, Vinnie 80
Watley, Jody 88
White Lion 34
Whitesnake ..... 1[illegible]
Williams, Hank Jr. ..... 1[illegible]
Winbush, Angela 177
Windham Hill 197
Wonder, Stevie 117
World Class Wrecking Crew 129
Wright, Betty 112
X 199
Yankovic, "weird" Al 33
Young, Neil 72
Soundtracks:
Bright Lights 147
Colours 28
Dirty Dancing 5
Good Morning Vietnam 104
Into The Woods 187
La Bamba 194
More Dirty Dancing 20
Phantom of the Opera 111
School Daze 118

Lee Bailey: Building A Media Empire

By Steven Ivory

A young Lee Bailey, not even approaching his teens at the time, set his goal early. It was, he decided, between a career as the action hero Commander Cody or a life in radio. Bailey opted for the latter and has been realizing dreams ever since. Among them: Lee Bailey Communications, Inc., the ambitious Los Angeles-based production company has, in five years, became a giant in black radio programming and syndication.

RadioScope the nationally syndicated weekly "infotainment" program, may be LBC's selling card, but since the

SALUTE TO LEE BAILEY

➤ **Continued from previous page**

company's inception in 1983, LBC has moved successfully into areas of TV and radio voice-over production and continues to develop radio programming primarily aimed at black listenership.

"I'm convinced that if you love what you do, great things can happen," says Bailey. "My whole career in radio evolved from a love for the medium itself. Building a company hasn't been easy and we have a long way to go, but I love radio and loving it is half the battle in anything."

As an example, Bailey points to *RadioScope* which actually combines two of Bailey's loves - radio and entertainment. Primarily sponsored for four years now by Coke, the show is heard in over 100 markets nationally and reaches an estimated 10-15 million listeners each week. "As the world becomes more electronically oriented, people are increasingly turning to radio and TV for information as opposed to the newspaper and magazines," Bailey reasons. "I've always been personally intrigued by the world of entertainment, just like the people who buy those records, concert and movie tickets. What better way to keep them informed than through radio, something they rely on all the time."

Bailey's fascination with the airwaves began as a child in Moreland, Georgia, where he was born and lived until age eight, when his family migrated to Pittsburgh, Pennsylvania. In both towns, Bailey relished his nerdish hobby of manning the family radio and trying to pick up as many signals from across the country as possible. "Listening to stations out of, I say Atlanta or Chicago, you get an idea of the music and the lifestyle going on in those places, and I found that interesting."

In 1966, Bailey joined the Air Force, which stationed him in Sacramento, California. Once discharged - and still entranced by radio - Bailey approached a MOR station in nearby Roseville with the proposition of a late night soul music show. Having learned some technical aspects of the gig by watching other D.J.s over the years, Bailey got the job and his 10-12 midnight slot was an immediate success in a previously soul-forsaken town.

After on-air stints in Flint, Michigan, Stockton, California and Washington, D.C. - where he was hired by then program director Jerry Boulding - in 1973 Bailey moved on to what he called "the Big Time" and L.A., where at stations KDAY, KGFJ and KUTE, he built a rep. Nevertheless, Bailey began to seriously ponder a career beyond spinning records. "I thought, 'What am I gonna do the day all this ends?' I'd seen the fate of other on-air personalities; when it's over, it's pretty much over. That's when I started thinking about a syndicated radio show. On the air between records or during talk-ups, it was my thing to casually give information about the artists, so I started thinking along the lines of show business and took it from there."

He started Lee Bailey Productions, hired a writer and began producing *RadioScope* - a casual but hard-hitting and often cynically reported entertainment news program - out of the converted garage studio of his home. The beginning was anything but easy. Bailey was generally assumed insane for quitting his job and quickly found that established syndication outlets were either lukewarm about distributing a black show or wanted the lion's share of the profits. Bailey decided he'd syndicate it himself and then found black programmers sensitive to outside programming. "Some didn't trust syndicated shows that did more than simply play music," says Bailey. "We had to prove to them that the show was on their side, that *RadioScope* could fortify their ratings. As it was, certain people wouldn't listen to the demos we'd send, let alone come to the phone. We're grateful to those who have embraced us."

"I'm convinced that if you love what you do, great things can happen,"

Lee Bailey Communications' shows now collectively boasts some 200 affiliates. *RadioScope* remains the company's flagship production but it took "years" for it to inch into the 35 stations that dared play it in the beginning; today, "Inside Gospel," Bailey's religious version of the 'Scope hosted by personality Candida Mobley, picked up 58 stations in three months of its availability. Particularly successful is LBC's annual programming, including a dramatic, well-researched series on the life and times of Dr. Martin Luther King, Jr., "King: From Atlanta To The Mountaintop" (which won a CEBA Award in 1987) and the LBC specials produced for Black Music and Black History months.

Bailey says that in the first quarter of 1989 the company will introduce "The Bottom Line," a weekly finance advice segment being written by Lisa Collins and "Love Notes," a series of romantic stories with a twist. In the meantime, Bailey Broadcasting Services, the LBC subsidiary that produces the shows, also nurtures a burgeoning voice-over business that includes as clients Hanna-Barbera, CBS-TV, KABC-TV, ARCO, Universal, Paramount and 20th Century Fox and other establishments and products such as Denny's, Toyota, Mazda and Clorox. The production of shows and voice-overs keep busy the company's three recording studios and a 12-member staff, quartered in offices in Los Angeles.

In addition to a good product, Bailey says the key to LBC's growth has been in his personal development. "I've learned that I can't do everything. You have to find people good at what they do and then let them do it." He credits wife and LBC vice president, operations/promotions Diane Blackmon-Bailey with "turning the company around and making sure it runs like one."

LBC's immediate future is sealed - new shows are always being thought about. Currently in development is the soon-to-be-unveiled "Miss Myra's Last Word," being jointly produced by Bailey and TV producer Topper Carew, which Bailey describes as a series of anecdotal tales about black life from a fiesty black woman's view. And on the horizon Bailey one day sees the creation of a visual version of the 'Scope - *VideoScope*. An entertainment-related more radio. "Our goal is to explore the medium to our fullest extent," says Bailey. "I've always been intrigued by radio's potential. We haven't even scratched the surface. I'm having fun; I feel like I was born to do this."

Diane Blackmon-Bailey

By Joané Watts & Tom De Savia

LOS ANGELES – Diane Blackmon-Bailey, Vice President of Operations and Promotions for Lee Bailey Communications, Inc., is a woman of strength and determination - with a list of firsts and accomplishments that are an inspiration to many.

Born in Vallejo, California, Diane studied at both San Francisco State and Temple University in Philadelphia before receiving her degree from Solano College in Northern California. Blackmon-Bailey began her career as the first announcer/engineer in California (at Oakland's KDIA). She continued, expanding into music and program direction, news casting and sales and promotion for such stations as Philadelphia's WCAU-FM (a CBS affiliate) and San Francisco's KSOL-FM and KYUU-FM (a NBC affiliate). In later years, she met up with radio entrepreneur Lee Bailey, who brought her to work for his then burgeoning company.

In the beginning stages, Blackmon-Bailey was faced with many challenges - however, her prior experiences proved to be an asset in confronting these challenges. Her first responsibility was to reorganize the business structure of the company. What she was seeking was to bring on board totally committed and professional individuals. She felt that the company needed individuals who shared in her and Lee's goal of working toward providing a different and creative type of syndicated radio programming. But perhaps the biggest challenge to Blackmon-Bailey was to tear down the walls of doubt and disbelief from those in the industry. "Those were the tough days, basically because this type of programming had never been done before. However, those days are long gone.

"You have to prove yourself in this industry," she admitted. "Let the record speak for itself. In the beginning, the *RadioScope* program was heard on 35 stations and now all of our programs are airing on over 200 stations. That's proof." Blackmon-Bailey's positive approach has provided a strong foundation by maintaining a high level of faith and determination to make Lee Bailey Communications, Inc. the number one black syndicator in America. ➤ **Continued on page 30**

Congratulations

Lee Bailey

On Your 5th Anniversary

From Your Friends At

Coca-Cola®

The Staff: Making It All Work

LEE BAILEY COMMUNICATIONS, INC. STAFF *– Front row (from l to r): Joané Watts, Public Relations/Promotions Representative; Danielle Holland, Station Relations Representative/*RadioScope*; Carla Almore-Stuart, Editorial Assistant; and Candece Wilson, Station Relations Representative/*Inside Gospel*. Back Row: Rod Cooper, Administrative Assistant; Mike Mosbe, Director of Production; Dan Stuart, Editor; Cameron Turner, Assistant Editor; Tom Gamache, Director of Sales and Marketing; and Yvette Thompson, Office Manager.*

The staff of Lee Bailey Communications, Inc. are to be lauded for their hard work and dedication which has aided in making the company the nation's #1 black syndicator. The staff is as follows:

Tom Gamache
Director of Sales and Marketing

• Tom has been with the company for two years and is responsible for sales and marketing for all programs. Prior to working for Lee Bailey Communications, Inc., Tom was a record producer for a number of major labels and has also been president of a nationally distributed independent label. He has acted as a film and television producer, a major market program director and on-air talent, and creative service director for an international music distribution company.

Dan Stuart
Editor/RadioScope

• Dan the man behind the man. He began with Lee Bailey Communications Inc. in 1986 writing freelance scripts for *RadioScope*. In addition to working for Lee Bailey Communications, Inc., Dan writes for other record industry publications (i.e. *Black Beat Magazine, The R&B Report, Impact*).

Cameron Turner
Assistant Editor/RadioScope

• Cameron is the #2 man in charge of editorial. He assists Dan Stuart with conducting celebrity interviews and writes news stories. Cameron brings to the company creative interview angels and interview features specializing in film and television. He is a 1985 graduate of Stanford University with a B.A. in Communications.

Carla Almore-Stuart
Editorial Assistant

• Carla is a 1987 graduate from Cal State University Northridge with a B.A. degree in Radio and Television Broadcasting. Before joining Lee Bailey Communications, Inc., Carla worked at KCSN as an engineer. Carla assists the editorial staff by researching materials for the *RadioScope* program, coordinating promotional products for prize giveaways, and coordinating all correspondence with *RadioScope's* guest celebrities and listeners.

Candece Wilson
Station Relations Representative/Inside Gospel

• Responsibilities include obtaining radio stations to air the *Inside Gospel* program. Candece attended Howard University, majoring in English.

Danielle Holland
Station Relations/Promotions

• Danielle came to Los Angeles in 1981 from Providence, RI, and attended the University of Southern California, majoring in Communications. Danielle's responsibilities include market clearance for flagship program *RadioScope* and the various special programs. Maintaining direct communication with affiliate stations, and was responsible for increasing affiliate/clearance over 30% in 1987. Prior to working for Lee Bailey Communications, Inc., Danielle worked for a photographic production studio, based in Los Angeles, as a Production Coordinator/Account Representative.

Joané Watts
Public Relations/Promotions Representative

• Joané is the newest addition to Lee Bailey Communications, Inc. Prior to joining the company, Joané worked at a major public relations firm (Burson-Marsteller) based in Los Angeles. Joané's responsibilities include coordinating on-air promotions, local community promotions, as well as public relations. She is a 1984 graduate from Howard University in Washington, D.C. with a B.A. degree in Public Relations. Joané is also president of the Howard University Alumni Club of Southern California.

Mike Mosbe
Production Director

• Prior to working for *RadioScope*, Mike was working for WILD-AM/Boston as an announcer. Mike's responsibilities include production work, directing announcers, music director, staff announcer and Lee's back-up voice.

Kenneth Smith
Production Assistant

• Assistant to Mike Mosbe, Kenneth is from KGFJ-AM/Los Angeles. Handles pre-production and some post-production on *RadioScope* and *Inside Gospel* and produces feature segments for the two shows. A graduate from Los Angeles Community College with an A.A. degree in Radio Broadcasting.

Yvette Thompson
Office Manager

• Yvette has been with the company for two years. She is executive liaison between principal officers/board of directors and consultants. Handles general office operations and administration; accounts receivable, payroll, personnel, purchasing, etc. Responsible for creating and maintaining management systems and procedures for efficient office operations, employee training and use of computer equipment. Executive duties extend into Sales/Marketing to work with sponsors and agencies. Attended University of California at Irvine with a background in business management.

➤ Continued on page 30

TOP BRASS *– Pictured (from l to r) are: James Hobby, Board of Directors; Lee Bailey, President; Diane Blackmon - Bailey, Vice President; and Percy Bolton, Independent Consultant.*

BOARD OF DIRECTORS:

Beverly Hawkins
James Hobby
Norman Houston
Lee Bailey
Diane Blackmon-Bailey

INDEPENDENT CONSULTANTS:

Percy E. Bolton
Financial Advisor

James Dorsett
Business Manager

Michael L. Frisby
Attorney

Cliff Johnson
Banker

David Oliver
Insurance

Connie N. Parker, CPA
Accountant

Debra Pittman
Associate Financial Advisor

ASSOCIATED STAFF:

Candida Mobley
Host of Inside Gospel/RadioScope Personality

Lisa Collins
Writer/Inside Gospel

Emory Holmes
Specials Writer

Steve Ivory
The RadioScope "Music Man"

Hank Ridley
Art Director

Julius Harper
Marketing/Sales Consultant

Kevin Henry
Local Interviews

Allen Freed
Minneapolis Correspondent

Sandra Sharp
Writer/Host Black Music Moments

PHOTOGRAPH CREDITS:

Bobby Holland (L.A.)
The "Bern" Agency (L.A.)
Mathew Pearson (L.A.)
Clinton Jones (Atlanta)

CONGRATULATIONS
TO RADIOSCOPE
ON YOUR 5TH
ANNIVERSARY.
BLACK MUSIC. A VISION THAT'S ALWAYS BEEN UNIQUE.
COLUMBIA RECORDS–RADIO'S BEST FRIEND!
COLUMBIA RECORDS. COMMITTED TO
THE FUTURE OF BLACK MUSIC.
Photo: Ralph Cowan "Columbia" is a trademark of CBS Inc. © 1988 CBS Records Inc.

City of Los Angeles

PROCLAMATION

Lee Bailey and Radio Scope Day

WHEREAS, Bailey Broadcasting is the number one minority owned contemporary radio network and is heard in over 100 markets; and

WHEREAS, Lee Bailey is a leader and a pioneer in the syndication industry who has effectively utilized a national radio network to promote Black unity and pride; and

WHEREAS, in commemoration of Black Music Month and for his outstanding community service and his impressive record of achievements and contributions; and

WHEREAS, Lee Bailey is a man of great compassion and dignity, who serves as an outstanding role model for our youth and is a gifted member of the city's artistic community; and

WHEREAS, Radio scope is the flagship program of Lee Bailey Production, this creative and talented production company also produces shows like, King from Atlanta to the Mountaintop, Gospel Spotlight, Love Notes and the American Radio Newsreel, these shows clearly demonstrate a strong commitment to his listening audience which is estimated to be 10 million listeners; and

NOW, THEREFORE, I, TOM BRADLEY, Mayor of the City of Los Angeles, on behalf of its citizens, do hereby proclaim June 15, 1988 as "LEE BAILEY AND RADIO SCOPE DAY" in the City of Los Angeles in recognition for Black Music Month and Lee Bailey's many contributions and achievements in the radio industry and further, extend best wishes for your continued success in all future endeavors.

Tom Bradley
MAYOR

Congratulations

LEE BAILEY

COMMUNICATIONS, INC.

★★ AND ★★

RADIOSCOPE.

K E E P M A K I N G R A D I O G R E A T !

WARNER BROS. RECORDS

URBAN HIT *Circuit*

RECORDS

© 1988 WARNER BROS. RECORDS INC.

HAPPY th ANNIVERSARY

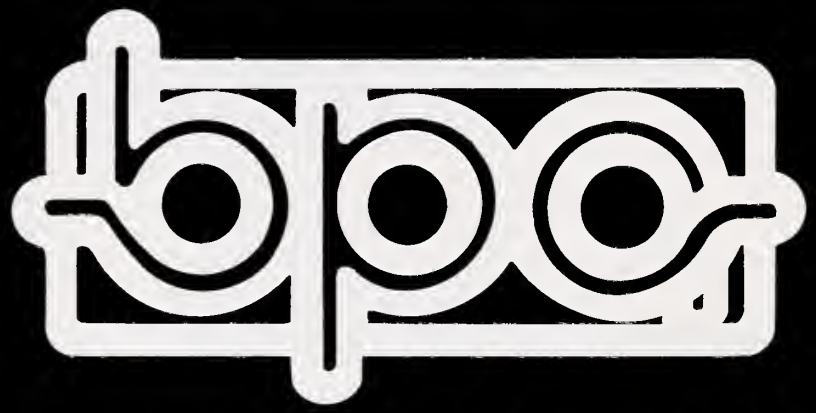
Lee Bailey
Communications, Inc. and
RADIOSCOPE
THE ENTERTAINMENT MAGAZINE OF THE AIR

That's Entertainment!

WING RECORDS

PolyGram Records

Congratulations To Lee Bailey Radioscope On Your 5th Anniversary



BOB PATTON ASSOCIATES

Representing the Greatest Entertainers in the World

Box 9913 North Atlanta Station
Atlanta, GA 30319

476 Plasamour Drive #1
Atlanta, GA 30324

Box 17129 Glenview Station
Nashville, TN 37217

(404) 876-2325
(404) 642-2555
24 Hour Hotline
(404) 999-0312
24 Hour Beeper

BAILEY BROADCASTING SERVICES

AFFILIATES:

WAGG • Birmingham
WENN • Birmingham
WMGJ • Gadsden
WEUP • Huntsville
WDKT • Madison
WBLX • Mobile
WLIT • Mobile
WXVI • Montgomery
WORJ • Ozark
WQIM • Selma/Prtville
WBIL • Tuskegee
WAPZ • Wetumpka
KELD • El Dorado
KWID • Little Rock
KYDE • Pine Bluff
KGFA • Bakersfield
KDAY • Los Angeles
KGFJ • Los Angeles
KJLH • Los Angeles
KMAX • Pasadena
KUOR • Redlands
KJAY • Sacramento
KUOR • San Bernardino
XHRM • San Diego
KEST • San Francisco
KSOL • San Francisco
KDKO • Denver
WNHC • Hartford
WNHC • New Haven
WKND • Windsor
WDJY • Washington
WOL • Washington
WYBC • Washington
WBCC • Daytona Beach
WRBD • Ft Lauderdale
WONE • Gainesville
WQMP • Gainesville
WPDQ • Jacksonville
WSVE • Jacksonville
WZAZ • Jacksonville
WEDR • Miami
WMBM • Miami Beach
WBOP • Pensacola
KBLK • Riviera Beach
WRXB • St. Petersburg
WANM • Tallahassee
WTMP • Tampa
WPOM • W. Palm Beach
WHIZ • Albany
WAOK • Atlanta
WEKS • Atlanta
WIGO • Atlanta
WFXA • N. Augusta
WFXE • Columbus
WOKS • Columbus
WFXM • Macon
WIBB • Macon
WEAS • Savannah
WSOK • Savannah
WFVR • Valdosta
WIMV • Valdosta
WIDB • Carbondale
WMPP • E. Chicago Hts.
WBEE • Harvey
WGCI • Chicago
WBMX • Chicago
WBML • Urbana
KALA • Davenport
WLTH • Gary
WWCA • Gary
WGRT • Indianapolis
WPZZ • Indianapolis
COOL • Fort Wayne
WJYL • Louisville
WLLV • Louisville
WLOU • Louisville
KTRY • Bastrop
KQXL • Baton Rouge
KGRM • Gambling
KXZZ • Lake Charles
KHAA • New Orleans
WYLD • New Orleans
KDKS • Shreveport
KOKA • Shreveport
WLVG • Boston
WILD • Boston
WWIN • Baltimore
WYXV • Baltimore
WJLB • Detroit
WCHB • Inkster
WXLA • Lansing
WWWS • Saginaw
WVOI • Temperance
CBLS • Minneapolis
KPRT • Kansas City
KPRS • Kansas City
KATZ • St. Louis
KMJM • St. Louis
WRDC • Cleveland
WQAZ • Cleveland
WACR • Columbus
WQFX • Gulfport
WJMI • Jackson
WOAD • Jackson
WOKJ • Jackson
WQIS • Laurel
WALT • Meridian
WMIS • Natchez
WTYJ • Natchez
WGIV • Charlotte
WPEG • Charlotte
WQCC • Charlotte
WDUR • Durham
WFXC • Durham
WIDU • Fayetteville
WZFX • Fayetteville
WEAL • Greensboro
WNAA • Greensboro
WIKS • New Bern
WQOK • Raleigh
WCPS • Tarboro
WARR • Warrenton
WWIL • Wilmington
WAAA • Winston/Salem
WSMX • Winston/Salem
WSNC • Winston/Salem
WNJR • Newark
KCEP • Las Vegas
WBLK • Buffalo
WRKS • New York
WDKX • Rochester
WABQ • Cleveland
WJMO • Cleveland
WCIN • Cincinnati
WIZF • Cincinnati
WCKX • Columbus
WDAO • Dayton
WVOI • Toledo
KPRW • Oklahoma City
KXOJ • Tulsa
KBMS • Portland
WDAS • Philadelphia
WCXJ • Pittsburgh
WJLY • Pittsburgh
WBRU • Providence
WWWZ • Charleston
WPAL • Charleston
WLWZ • Easley
WHYZ • Greenville
WGSW • Greenwood
WLBG • Laurens
WASC • Spartanburg
WWDM • Sumter
WOIC • W. Columbia
WNOO • Chattanooga
WABD • Clarksville
WFKX • Jackson
WLIQ • Knoxville
KWAM • Memphis
WDIA • Memphis
WLOK • Memphis
WXSS • Memphis
WQQK • Nashville
WVOL • Nashville
KIXL • Austin
KDLZ • Ft Worth
KHVN • Ft. Worth
KKDA • Grand Prairie
KMJQ • Houston
KTSU • Houston
KHYS • Port Arthur
KMMX • San Antonio
KGBC • Texas City
KZEY • Tyler
CAVC • Charlottesville
WOWI • Norfolk
WPLZ • Richmond
WVST • Petersburg
WANT • Richmond
WCDX • Mechanicville
WKIE • Richmond
WMYK • Virginia Beach
WVIS • Christiansted
WSTA • St. Thomas
KRIZ • Seattle
WLUM • Milwaukee
WNOV • Milwaukee

These Stations Air Either RadioScope, Inside Gospel, King: From Atlanta to the Mountaintop, Black Experience, Black Music Experiece or Black Music Moments

THE BIG 5

"You've come a long way, BAILEY"

RADIOSCOPE announces its 5th Anniversary as *"The Entertainment Magazine Of The Air,"* with 5 spectacular reasons to celebrate:

#1 Nationally Syndicated Program for Urban/Black Radio (*RADIOSCOPE*)

#1 Producer of Syndicated Urban Programming (Bailey Broadcasting Services)

#1 Producer of Syndicated Urban Gospel Entertainment (*Inside Gospel*)

#1 Nationally Syndicated Black History Entertainment Special (*KING: From Atlanta To The Mountaintop*)

#1 Support from Urban Radio, Sponsors, Associates, Artists and friends.

Thank you all for making Bailey Broadcasting Services America's *Number One* Producer of Urban Radio Programming!

LOVE Notes

Miss Myra's Last Word

INSIDE Gospel

KING From Atlanta to the Mountaintop

American RADIO Newsreel

BAILEY BROADCASTING SERVICES

RADIOSCOPE THE ENTERTAINMENT MAGAZINE OF THE AIR

Black Music Moments

THE BLACK MUSIC EXPERIENCE

THE BOTTOM LINE

THE BLACK EXPERIENCE

BAILEY COMMUNICATIONS INC.

3151 Cahuenga Boulevard West, Suite 200, Los Angeles, CA 90068 (213) 969-0011

Diane

➤ Continued from page 20

Blackmon-Bailey's approach does not stand alone. The staff has also portrayed considerable dedication towards maintaining Lee and Diane's dream. Today the staff has grown since its humble beginnings of just a handful of employees to twelve full-time employees, board of directors, independent consultants and associated staff members. "We have a unique staff and I have to give them credit. It is not unusual for our staff to work seven days a week sometimes, twelve hours a day... they give 110% toward making the operation work smoothly."

Future plans for the company include possibly developing *RadioScope* for television, as well as providing programs to be used within the school system, because, she explained "our kids need to be entertained along with the teaching. Lee and I are very concerned about the welfare of children and are totally committed to staying involved in educational and community projects." Blackmon-Bailey spearheaded such projects, most notably the annual Christmas Caravan, a project that serves over 2,000 in the Los Angeles community. In addition, Diane will head a anti-drug/gang promotion entitled the Summer Fresh Promotion, which will take place this August. "I strongly feel that one has to give back to the community from which you came from. Our youths need direction as well as a positive role model, which we have successfully provided."

As far as Lee Bailey Communications, Inc. is concerned, Blackmon-Bailey couldn't be more pleased with the company's progress: "It definitely has filled all our expectations, and it's still growing." She continued, "We are now being recognized and respected within the industry for having a vital vehicle that can help in so many ways - not only editorially and getting out the facts but as a promotional tool. ...it has grown from a small idea to something that has so many possibilities.

"We can only gain more acceptance, we can only gain more friends," Blackmon-Bailey concluded. "...we are very honest, we have in-depth research, and we have high morals - and I think that's all you really need."

Staff

➤ Continued from page 6

Rod Cooper

Administrative Assistant

• Responsibilities entail office support to marketing/sales, production, promotion/station relations and accounting departments. Prior to joining Lee Bailey Communications, Inc., Rod worked at a San Francisco consulting firm as an administrative assistant for two years.

LaMar Fuller

Intern/ Production Assistant

• For the past year, LeMar has worked as an intern assisting Mike Mosbe in production. Presently, he is a business major at Pasadena College.

Stations Sing the Praises of the Man and His Plan

By Joe Williams

Lee Bailey Communications, Inc. could hardly have lasted five years and been the success that it is today without carefully serving the needs of its clients. From the many letters and telegrams that have poured into Bailey's offices for this fifth anniversary, it is clear that radio stations across the country, from the major markets to the most intimate, are thrilled with the response from listeners and sponsors to the services that Bailey has provided since 1983. As Tony Scott, program director of WEKS in Atlanta pointed out, *RadioScope* started "with a man and a dream."

"I know that the road has not always been easy," wrote Jimmy Anthony, station manager at WOKJ in Jackson, Miss., "and through it all your determination has paid off. Your approach to innovative syndicated programming speaks for itself. It is persons such as yourself who will keep Black Radio headed in the direction of commitment to the community."

Mike Richardson, program director at WDKT in Madison, Ala., noted that "it's guys like you, Lee, that make the black

➤ Continued on page 31

CONGRATULATIONS *to*

ONE MAJOR FORCE IN

CONTEMPORARY BLACK MUSIC

FROM ANOTHER.

LEE BAILEY RADIOSCOPE

AND ATLANTIC RECORDS

BREAKING ARTISTS TOGETHER

FOR THE PAST FIVE YEARS.

ATLANTIC RECORDS 40

Atlantic, Atco and Associated Labels

© 1988 Atlantic Recording Corp. A Warner Communications Co.

Stations

Continued from page 30

entertainment business fun." Tom Joyner, president of the Joyner Communications, Inc., stations in North Carolina, saluted Lee Bailey "not just for your programming tools, but for your input, concern and help." Al "Luv" Jenkins of WQFX in Gulfport, Miss., called Bailey "an inspiration to all of us in the broadcasting business."

It is the stations that have been with Lee Bailey from the early days that can best appreciate how far the organization has come. "I remember when you were building the studio in your home to begin *RadioScope*," wrote Jay Dubard of WIZF in Cincinnati. "Here's looking to a great *10th* anniversary!"

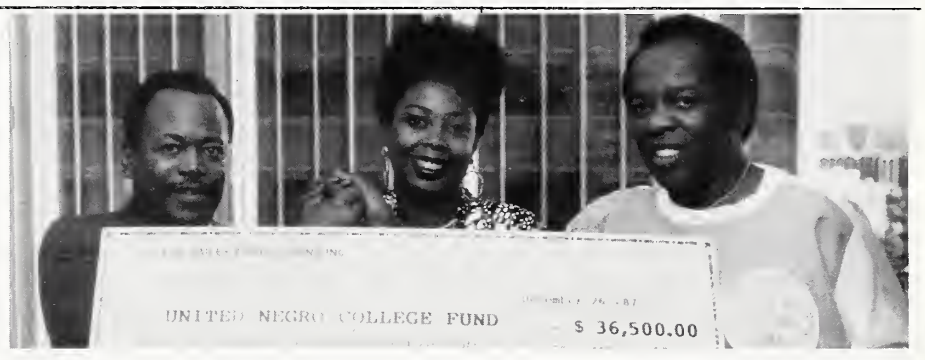
Hector Hannibal, program director at WNHC in New Haven, Conn., recalled: "Some five years ago I heard a fresh new demo for a program called *RadioScope*. Today Lee Bailey and his fine staff continue to produce America's finest syndicated radio program."

Hannibal was hardly alone in lauding the quality of *RadioScope* and the other services available through Bailey Communications, Inc. Ceacer Gooding, program director at WIKS in New Bern, N.C., called it "the Bible when it comes to learning more about the stars and our industry." Vinny Brown, program director at WQOK in Raleigh, N.C., called *RadioScope* "timely, accurate, to the point, dramatic, sometimes serious, often with levity, informative while entertaining, with superb production values."

Perhaps more than anything else, it is the informative nature of the programming that hooks the listeners and keeps the client stations humming. At WCKX in Columbus, Ohio, "folks are always calling to ask about something they heard on *RadioScope*," wrote Rick Stevens, program director. Sonny Taylor, p.d. at WGCI in Chicago, called *RadioScope* "one of the slickest radio programs we've heard... a must for every contemporary format."

From KUOR in Redlands, Calif. (which called *RadioScope* "a vital, entertaining piece of programming") to WEDR in Miami (who lauded Bailey Broadcasting Service for its "great contribution to black radio with innovative programming"), from WENN in Birmingham, Ala., to KBMS in Portland, Ore., to WOIC in Columbia, S.C., client stations were unanimous in their praise of both the product and the man. Tony Lype, operations manager at WZFX in Fayetteville, N.C., may have summed it up best when he wrote: "It's been a very pleasing experience watching your company grow into where it is today. I especially value the friendship basis that has developed during that time as well. It is my sincere hope that you and your company continue to prosper and grow, so that Lee Bailey Communications, Inc., will be celebrating many more anniversaries to come."

LEE BAILEY DONATES TO KING CENTER FOR NON-VIOLENCE – Lee Bailey is pictured presenting a check for $5000 to the Martin Luther King Jr. Center for Non-Violent Social Change. Shown (from l to r) are: Chuck Morrison, Vice President of Marketing for Coca-Cola; Diane Blackmon-Bailey, Vice President of Lee Bailey Communications, Inc.; Dexter King, Martin Luther King's son; and Lee Bailey.



LEE BAILEY CONTRIBUTES TO UNITED NEGRO COLLEGE FUND – Lee Bailey is shown presenting a check for $36,500 to the United Negro College Fund at the Lou Rawls Parade of Stars. Pictured (From l to r) are: Lee Bailey; Diane Blackmon-Bailey, Vice President, Lee Bailey Communications, Inc.; and Lou Rawls.

Theresa New Single
WHAT CHA GONNA DO

New Choice New Single
PEOPLE WANT BASS

Cachet Dè Vois New Single
WRONG

Club Nouveau New Single
LISTEN TO THE MESSAGE

Congratulations
Lee Bailey
on your 5th Anniversary
from Jay King
and

KING JAY
Records

Michael Cooper New Single
QUICKNESS

CD SPOTLIGHT

POISON
***Open Up And Say... Ahh!* – Enigma/Capitol (CDP 7 48493 2) – Producer: Tom Werman**

Open Up And Say... Ahh! is Poison's (already platinum) follow-up to their breakthrough multi-platinum debut of 1986, *Look What The Cat Dragged In*. The compact disc showcases the high production values which were used in the recording of this project. There is little or no annoying tape hiss evident in the recording nor does it ever sound flat or lifeless. A highlight on the disc is Poison's unlikely cover of the Loggins & Messina hit "Your Mama Don't Dance." Watch for *Open Up And Say... Ahh!* to continue to solidify Poison as one of the stronger forces in the new regime of rock.

ELVIS PRESLEY
***The Alternate Aloha* – RCA (6985-2-R) – Producer: Rick Rowe**

RCA has just released *The Alternate Aloha* - a recording of the dress rehearsal for Elvis Presley's historic *Aloha From Hawaii* television special. The obvious painstaking restoration to the recording is immediately evident. The superb sound quality found on the disc is sure to surprise and please even the most finicky of listener. Included among the disc's 24 tracks are such Presley classics as "Burning Love," "Blue Suede Shoes," "Hound Dog," "Suspicious Minds" and "My Way." The disc is also RCA's first-ever picture CD - and it's a beauty.

CD NEW RELEASES

STEVE WINWOOD – *Roll With It* – Virgin (90946-2) – Producers: S. Winwood-T.L. Alge

THE GEORGIA SATELLITES – *Open All Night* – Elektra (60793-2) – Producer: J. Glixman

THE MOODY BLUES – *Sur La Mer* – Polydor/PG (835-756-2) – Producer: T. Visconti

ELVIS PRESLEY – *The Alternate Aloha* – RCA (6985-2-R) – Producers: D. Wardell-R. Rowe

COMING TO AMERICA – Original Motion Picture Soundtrack – ATCO (90958-2) – Producers: Various

BRITNY FOX – *Britny Fox* – Columbia (BFC 44140) – Producer: J. Jansen

SEDUCE – *Too Much, Ain't Enough* – I.R.S. Metal (I.R.S. 42152) – Producers: K. Waagner-T. McEvoy

GENTLEMEN WITHOUT WEAPONS – *Transmissions* – A&M (SP 5204) – Producers: G.W.W.

RJ'S LATEST ARRIVAL – *Truly Yours* – EMI-Manhattan (E1-48090) – Producer: R.J. "The Wiz"

JAMAALADEEN TACUMA – *Jukebox* – Gramavision (18-8803-2) – Producers: J. Tacuma, J.F.P. Rose

WYNTON MARSALIS – *The Wynton Marsalis Quartet Live At Blues Alley* – Columbia (PC2 40675) – Producers: S. Epstein

HARRISON/BLANCHARD – *Black Pearl* – Columbia (FC 44216) – Producers: G. Petit

LEAGAL WEAPON – *Life Sentence To Love* – MCA (MCA-42161) – Producer: D. Jerden

FRANK ZAPPA – *Guitar* – Ryko (RCD 10079/80) – Producer: F. Zappa

STEVE KILBEY – *Earthed* – Ryko (RCD 90043)

PETER KOPPES – *Manchild & Myth* – Ryko (RCD 20046)

CASH BOX TOP 40 COMPACT DISCS

		LW	WOC
1	***OU812*** VAN HALEN (Warner Bros. 25732-1)	1	3
2	***SCENES FROM THE SOUTHSIDE*** BRUCE HORNSBY & THE RANGE (RCA 6686-2-R)	2	5
3	***STRONGER THAN PRIDE*** SADE (Epic EK 44210)	6	4
4	***NOW AND ZEN*** ROBERT PLANT (EsParanza/Atlantic 7 90863-2)	7	15
5	***FAITH*** GEORGE MICHAEL (Columbia Ck 40867)	4	31
6	***LOVESEXY*** PRINCE (Paisley Park/WB 2-25720)	3	4
7	***OPEN UP AND SAY...AHH!*** POISON (Enigma/Capitol C2-48493)	5	6
8	***CROSSROADS*** ERIC CLAPTON (Polydor/PG 835261-2)	8	8
9	***TRACY CHAPMAN*** (Elektra 2-60774)	14	4
10	***DIRTY DANCING*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6402-2-R)	9	39
11	***BAD*** MICHAEL JACKSON (Epic EK 40600)	11	40
12	***INTRODUCING THE HARDLINE ACCORDING TO*** TERRENCE TRENT D'ARBY (Columbia CK 40964)	10	16
13	***DIESEL & DUST*** MIDNIGHT OIL (Columbia CK 40967)	13	9
14	***KICK*** INXS (Atlantic 2-81796)	12	31
15	***SURFING WITH THE ALIEN*** JOE SATRIANI (Relativity/Important 8193-2)	15	10
16	***OOH YEAH!*** DARYL HALL JOHN OATS (Arista ARCD 8539)	16	5
17	***NAKED*** TALKING HEADS (Fy/Sire 9 25654-2)	17	13
18	***APPETITE FOR DESTRUCTION*** GUNS & ROSES (Geffen 2-24148)	19	17
19	***CONSCIOUS PARTY*** ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 2-90878)	21	7
20	***ALIENS ATE MY BUICK*** THOMAS DOLBY (EMI-Manhattan 48076)	22	6
21	***SEVENTH SON OF A SEVENTH SON*** IRON MAIDEN (Capitol C2 48982)	18	7
22	***LAP OF LUXURY*** CHEAP TRICK (Epic EK 40922)	26	4
23	***IN MY TRIBE*** 10,000 MANIACS (Elektra 2-60738)	27	5
24	***CHALK MARK IN A RAIN STORM*** JONI MITCHELL (Geffen 2-24172)	20	11
25	***MORE DIRTY DANCING*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-2-R)	23	13
26	***SCORPIONS*** SAVAGE AMUSEMENT (Mercury/PG 832 963-2)	24	7
27	***IN EFFECT MODE*** AL B. SURE (Uptown/Warner Bros. 9 25662-2)	31	3
28	***OUT OF ORDER*** ROD STEWART (Warner Bros. 2-25684)	32	2
29	***LET IT LOOSE*** GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic Ek 40769)	25	9
30	***JOE JACKSON LIVE 1980/86*** JOE JACKSON (A&M CD 6706)	30	3
31	***DOWN IN THE GROOVE*** BOB DYLAN (Columbia CK 40967)	DEBUT	
32	***RAM IT DOWN*** JUDAS PRIEST (Columbia CK 44244)	34	2
33	***STARFISH*** THE CHURCH (Arista ARCD 8521)	29	3
34	***OTHER ROADS*** BOZ SCAGGS (Columbia CK 40463)	DEBUT	
35	***SKYSCRAPER*** DAVID LEE ROTH (Warner Bros. 25671-2)	28	20
36	***COLORS*** ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 2-25713)	DEBUT	
37	***KINGDOM COME*** (Polydor/PG 835 362-2)	33	13
38	***SIMPLE PLEASURES*** BOBBY MCFERRIN (EMI-Manhattan 2-48059-2)	40	8
39	***PAST MASTERS VOLUME II*** THE BEATLES (Parlophone/Capitol CDP 7 90044-2)	38	14
40	***TUNNEL OF LOVE*** BRUCE SPRINGSTEEN (Columbia CK 40999)	35	36

CASH BOX TOP RENTAL VIDEO CASSETTES

		Last Week	Total Weeks
1	**THE UNTOUCHABLES** Poromount Home Video 1886	3	6
2	**THE WITCHES OF EASTWICK** Warner Home Video 11741	1	5
3	**THE RUNNING MAN** Vestron Video 6021	4	3
4	**BABY BOOM** CBS-Fox Video 4744	6	3
5	**ADVENTURES IN BABYSITTING** Touchstone Home Video	2	7
6	**SOMEONE TO WATCH OVER ME** (RCA/Columbio home video 6-20877)	9	4
7	**PRINCESS BRIDE** Nelson Home Entertainment 7709	5	9
8	**THROW MAMMA FROM THE TRAIN** Orion Home Video 8719	DEBUT	
9	**STAKEOUT** Touchstone Home Video 599	8	11
10	**INNERSPACE** Warner Home Video 11754	7	8
11	**FATAL BEAUTY** MGM/UA Home Video 901134	DEBUT	
12	**CAN'T BUY ME LOVE** Touchstone Home Video 597	13	2
13	**DIRTY DANCING** Vestron Video 6013	11	17
14	**BEVERLY HILLS COP II** Paromount Home Video 1860	10	13
15	**LESS THAN ZERO** CBS-Fox Video 1649	14	7
16	**BARFLY** Warner Home Video 37212	DEBUT	
17	**NO WAY OUT** HBO Video 0051	16	17
18	**THE PICK-UP ARTIST** CBS Fox Video 1529	12	6
19	**BORN IN EAST LA** MCA Home video 80727)	15	4
20	**HIDING OUT** HBO Video 0042	24	3
21	**WEEDS** HBO Video 0062	17	3
22	**STEEL DAWN** Vestron Video 6017	22	3
23	**LOST BOYS** Worner Bros. Inc. 11748	19	14
24	**THE PRINCIPAL** Tri-Stor Video 27000	DEBUT	
25	**THE LIVING DAYLIGHTS** CBS-Fox Video 4745	21	11
26	**REAL MEN** CBS-Fox 4743	25	2
27	**THE BIG EASY** HBO Video 0052	20	15
28	**FLOWERS IN THE ATTIC** New World Video 85160	18	7
29	**ROBOCOP** Orion Home Video 8610	27	17
30	**DEATH WISH 4: THE CRACKDOWN** Medio Home Entertoinment M941	23	7

CASH BOX TOP RETAIL VIDEO CASSETTES

		Last Week	Total Weeks
1	**START UP WITH JANE FONDA** Lorimar Home Video 077	1	13
2	**CALLANETICS** MCA Home Video	4	17
3	**LADY AND THE TRAMP** Wolt Disney Home Video 582	3	17
4	**JANE FONDA'S LOW IMPACT AEROBIC WORKOUT** Lorimar Home Video 070	2	17
5	**STAR TREK IV – THE VOYAGE HOME** Poromount Home Video 1797	5	17
6	**PINK FLOYD THE WALL** MGM/UA Home Video 400268	9	17
7	**AN AMERICAN TAIL** MCA Home Video 80536	11	17
8	**JANE FONDA'S NEW WORKOUT** Lorimar Home Video 069	6	17
9	**PLAYBOY'S 1988 PLAYMATE OF THE YEAR** HBO Video 0078	12	3
10	**SIGN O' THE TIMES** MCA Home Video 80797	7	4
11	**WRESTLEMANIA IV** JCI Video 8100	14	3
12	**THE UNTOUCHABLES** Poromount Home Video 1886	10	6
13	**KATHY SMITHS WINNING WORKOUT** Fox Hills Video FH1012	15	7
14	**KATHY SMITH'S STARTING WOURKOUT** JCI Video 8103	17	6
15	**HERE'S MICKEY!** Wolt Disney Home Video 526	DEBUT	
16	**THE SOUND OF MUSIC** CBS/Fox Home Video 1051	19	17
17	**TOP GUN** Paramount Home Video 1629	8	17
18	**THE WITCHES OF EASTWICK** Worner Home Video 11741	16	5
19	**JANE FONDA'S EASY GOING WORKOUT** Lorimor Home Video 058	DEBUT	
20	**BARFLY** Worner Home Video 37212	DEBUT	
21	**SLEEPING BEAUTY** Wolt Disney Home Video 476	20	17
22	**INDIANA JONES & THE TEMPLE OF DOOM** Poromount Home Video 60040-64	21	2
23	**KATHY SMITH'S ULTIMATE VIDEO WORKOUT** JCI Video 8100	13	6
24	**THE WIZARD OF OZ** MGA/UA Home Video 60001	24	17
25	**ANIMAL HOUSE** MCA Home Video 66000	22	6
26	**THE GODFATHER** Poromount Home Video 8049	25	17
27	**BABY BOOM** CBS-Fox Video 36	28	3
28	**DIRTY DANCING** Vestron Video 6013	23	17
29	**BEVERLY HILLS COP** Poromount Home Video 1134	18	11
30	**MARY POPPINS** Wolt Disney Home Video 23	29	17

AUDIO/VIDEO

GROUP THREATENS MINNESOTA VIDEO RETAILERS – Commentary... In the great, white north there is a new threat to scores of video retailers. A recently passed obscenity law stiffens the criteria and fines for carrying pornographic materials. It is fashioned to follow the Supreme Court's California vs. Miller decision, which says that materials are obscene if an average person applying community standards found that it appealed to prurient interests and that the work lacked any redeeming literary, political or scientific value. We are all for reasonably and equally applied laws of this kind. The problem is that before any cases can be brought into litigation to test the limits and reasonable boundaries of such a law, a private Christian group with ties to several conservative organizations, the Cleanup Project, has taken it upon themselves to organize picketing and harassment of stores carrying video titles which *they* judge to be obscene, reportedly including some R-rated features. According to estimates, over half the video retailers in the state face serious profit losses and closure if there is a widespread removal of adult titles. We deplore such harassment and want to lend our support to Minnesota retailers who wish to provide videos that are in keeping with legally determined community standards.

Full Force – Pictured (l-r) Paul Anthony and Peter Bunche of Full Force on the set of their video "Your Love Is So Def."

GOODTIMES HOME VIDEO'S LIFESTYLES OF THE R&F – GoodTimes Home Video will release four original "Lifestyles of the Rich and Famous" collector videos on September 1rst, 1988. Shows to be featured are *The Money Makers, The World's Most Exotic Vacation Resorts, Celebrity Homes and Playthings of the Rich and Famous.* Created by exclusive arrangement of Telerep, the production company for the TV series, the four 45 minute programs, compiled from the show's original footage, will retail for below $10 each. *Robin Leach* has always been a bargain for deprived American dreamers.

WARNER BROS. HOME VIDEO PRESENTS *EMPIRE OF THE SUN* – This is perhaps **Steven Spielberg's** most inspired film, and although it received mixed reviews and poor theatrical turnout, it deserves to be seen. It is the often heart-wrenching story of a British boy separated from his parents in China during the Japanese invasion, and his struggle to survive in a Japanese prison camp. In this film, it is Spielberg's infallible sense of storytelling through visual epic which provides the real impact. One especially stunning scene shows the boy in an abandoned stadium with the furniture and cars of his world stored like ruins, while overhead the distant flash of the Hiroshima blast ignites the sky, like some message from God. Stars **Christian Bale** as the boy and **John Malkovich**. Rated PG, $89.95.

FROM THE SUBLIME TO THE LESS SUBLIME – Vidmark Entertainment answers the proverbial question, what ever happened to **Rod Steiger?** *American Gothic* Vidmark's new film on video, also answers the even more nagging question: what ever happened to **Michael J. Pollard?** Another irking question, what's happening to **Yvonne De Carlo**? Well they're making fun little films like these. To quote the publicity, "Rod Steiger, Yvonne De Carlo and Michael J. Pollard become less than hospitable when visitors arrive on their remote island... Strange disappearances occur as Bible-thumping family kills off all new arrivals as potential sinners." Imagine the Swaggert family on Fire Island. A few laughs a little blood. Should do very well on home video. $89.95

Yvonne De Carlo and Rod Steiger in American Gothic

Julius Robinson

Living Colour

(Continued from page 7)

"On this tour we've met a lot of people that are in bands who've run up against these problems," says bassist Muzz Skillings. "But they felt encouraged by the fact that we got out there and did it. Everywhere we've gone, we've met people who are trying to push the boundaries of quote-unquote black music."

Another vehicle for spreading their message is the Black Rock Coalition, an organization founded by Reid and journalist Greg Tate. The group organizes concerts, works with cultural organizations in New York City, and generally tries to raise awareness about black culture. "A lot of times we just try to give suppport to artists by telling them to hang on, to keep doing what they're doing," says Reid. "Recently we did a tribute to Otis Blackwell, who wrote 'Don't Be Cruel' and all these other songs for Elvis Presley. And it was the first time that a large, all-black ensemble had paid tribute to him."

While Reid, a veteran of Ronald Shannon Jackson's Decoding Society, is a legitimate heir to the throne of Jimi Hendrix, he never lets his guitar virtuosity get in the way of the songs. Living Colour's lyrics are notable for their sociological directness and inventive slant on urban life. "Funny Vibe" is a wicked take on the pervasive fear of crime, while "Open Letter to a Landlord" decries the rapid gentrification of the cities.

"Just two blocks from the World Trade Center you can find hundreds of people sleeping on the streets," says singer Corey Glover (who is also a professional actor, having appeared in the movie "Platoon."). "You can't drive from the Manhattan Bridge to Houston Street without having ten people on every block offer to clean your windshield for a dime. There's something terribly wrong with a society that allows this to happen."

Having already blasted convention with their first album, will Living Colour continue its trademark musical/lyrical assault on their subsequent projects?

"The next album will definitely have more of an edge to it," says Glover.

"Yeah," says Reid. "More of the same, only different.

James

(Continued from page 6)

mechanical drums but they started using that stuff as though a real drummer was playing, going into James Brown samples and stuff. And I think the outcome of it is going to be good, because people will be going, 'Hey, where does this stuff come from? Who is James Brown?' "

With production projects for a young singer Evie Lyte, a husband and wife due Patty and the Dukes, and the Arme Rhythm Band (which includes members of the Stone City Band) in the works, James is getting busy. Presently rehearsing for his first tour in over five years, James is looking forward to getting back on the road. "I have those fears of course, but I'll turn that into positive energy. It's been so long. There's a time when I was out every year and just rocking. Now we're going to go out and rock them. Funk them up."

***Chris De Burgh Honored** – At a special presentation, Chris De Burgh receives his award from ASCAP and Almo Music for his song "Lady In Red" which was one of the most performed songs of 1987. Pictured (l-r) Lance Freed, President of Almo Music; Julie Horton, ASCAP; Chris De Burgh; Todd Brabec, ASCAP; and Dave Margereson, De Burgh's manager.*

BOZ IS BACK – Boz Scaggs has just completed a five city promo tour in support of his long-awaited new album on Columbia, Other Roads. *Shown at a promo function in Seattle are (L to R): Tom Hutyler, assistant program director and music director of radio station KUBE; Boz Scaggs; and Larry Reymann, Columbia promotion.*

CASH BOX

46th Annual Directory

Coming Your Way In July

Don't Be Left Out!

Advertising Contact:

Bob Long

(213) 464 8241

THE INDEPENDENT WAY

SHOP TALK

This week in *Shop Talk* we talked to some of today's most prominent figures in the independent black music scene. We discussed distribution and promotion, along with what advantages today's independents have over the majors. Check it out..

KITTY WRIGHT – *Recording Artist - Ms. B/Vision Records*

"One of the reasons I prefer and independent over a major is that I don't like being pushed into a corner as far as styles - for the purpose of making their in-house system work. For instance, if you're in at a label where they use in-house writers and they can't find a song, you may not get to cut. So the creative freedom that an indie allows is really a feather in my cap. It just turns me on all the way, and not just during Black History Month, but all year long - because I am definitely black 12 months a year, I'm doing black music."

"I think the success of *Mother Wit* had a lot to do with music becoming so cleaned-up, so crisp and so airy that someone was waiting for a good under-the-funk album. If a black music album has polish, it's got to be polished black. It can't be polished with white polish on top of black, then it comes out grey with no definition."

"A lot of people got cold feet. I was turned down by like thirty companies because they just really were scared to be wrong. Like 'what if it's too black,' I mean how can something be too black. The entrepreneurial spirit of what the indies started off to be is almost gone for a lot of people."

"I'm a little fella. I feel that when I get to be number one, it will be through the front door. It won't be crawling through a window, it won't be sneaking through the back door - it will be on the level. It won't be hype or because I know somebody, it will be because the music was just the best it could be."

"To me the communication level is the greater part of the music. I think I can do that either on an independent basis because of the freedom. I won't be tossed in a corner because October is my month to record. I can just cut when I want to cut, and put it out when I want to put it out - and go against the grain."

LUKE SKYY WALKER – *President - Luke Skywalker Records*

"You've got independents all over the place - in New York, out on the west coast, and down here in Florida - and everyone's doing good, everyone's selling records."

"The indies aren't selling to the majors as quickly as they used to. That's going to be more beneficial to the independent record companies and to the independent distributors. The reason they're not as quick to sell out is because of how they've gotten screwed around in the past. It's more of a hold-out thing where you can do it on your own. Majors used to have a lot to offer with radio and all that stuff, but now indies can get radio and records in the stores like everybody else."

"We like to start a rap record underground first. I depend more on the pools than anything else because there are no politics involved. You sell the record to the pools, a jock gets it and if it's a good sounding record - he plays it in the club. Whatever is played in the clubs is what the people are actually going to buy. Radio reaches more people, but you really get your stuff started in the clubs. Then, if it's playing there you get some sales and radio in turn will take a second look. We're basically doing the same thing we did when we first started. You know, everybody's going to get burned on the way up, it's just how bad you get burnt. We didn't do so badly and that's why we're still around."

"It's harder to sell R&B from a retail level than it is for rap. Rap is the biggest selling type of music right now, regardless of whether it's on the radio or not."

"People like Sleeping Bag, Next Plateau, The Egyptian Empire, Select, and so on - really got this independent thing going and got it real tight. As long as we all stay in the business and don't give away the whole company, it won't be all major, major, major - and we'll keep getting the respect we're finally receiving."

RYAN TURNER – *President - Priority Records*

"When I was first approached by some rap artists about utilizing my distribution network, I looked into these guys and found that they were selling an amazing amount of records with no promotion. These kids were doing it themselves because the companies they were affiliated with weren't doing anything. It's literally untapped a whole new business for me. I'm just modifying my existing system and just basically doing what these kids were doing all along, but just implementing the whole national network. It's working."

"Really what we have is a bunch of black entrepreneurs who believe in their own music and really need a national distribution and marketing system that understands what it is they're trying to do. That's what our *Nu Beat* label is - an outlet for all these young entrepreneurs."

"What I'm really doing is signing distribution deals with people I have respect for and who really have the talent to know what they are doing. It's not really an A&R department, it's more - do these guys have the integrity and the knowledge to bring it home as they see it. If they do, then I put the money into distribution and promote the product. They really know what they're doing. They don't need someone to tell them how they sell their records. That's what the majors try to do. They don't need that. All they need is someone to bring it home on a national basis. It's great, it's exciting."

"The biggest problem with the majors is that they just can't react fast enough. The machine is so big, that with that size comes bureaucracy. With the independents things happen overnight. Also, the majors' retail base is not really street-oriented. Their base is more mass appeal, mass merchandise oriented - but that's what they have to do because of their huge overhead. They have to look for the big hitter; while for an indie, the little guy in the right area of town is the one who will start a buzz and break the record. That's why the majors want to affiliate with the indies. They can offer an indie

(Continued on page 36)

Indie Groove

***HIS NAME IS YOUNG** – Delicious Vinyl recording artist Young MC.*

WORD – A few weeks back in our special rap issue, we mentioned an independent rap artist who we felt had the potential to break nationwide. Well hang onto your hats 'cause by the end of the summer **Delicious Vinyl**'s own **Young MC** could be a household word. Already doing well in the west and southwest, this USC student's twelve-inch release "I Let 'Em Know" is currently in heavy rotation on L.A.'s KDAY. Young's high-speed reggae vocal style and amusing lyrics make him one of the most accessible rappers to surface in a while. His debut LP is due for an end of the summer release. Don't miss it. For more info, call Mike at *(213) 658-5048*.

POWERTRIPPIN' – Ex-Powertrip founder and Speedmetal pioneer **Jeff Dahl** is gearing up for his first solo release on **PVC Records** entitled *i kill me*. The album was recorded earlier this year and is scheduled to hit the streets in early August. Dahl, who was an original member in both the Angry Samoans and Vox Pop, is generally credited with forming the first American speedmetal band - that being Powertrip. *When We Cut, We Bleed*, the group's first LP, was re-issued by PVC earlier this year; while the release of a second LP of previously unavailable material is scheduled for a fall release. Don't miss out!

Dahl, along with drummer **Del Hopkins**, bassist **Bruce Duff** and guitarist **Amy Wickmann**, will be playing the following Los Angeles club dates: June 30th at Raji's and July 9th at The Anti Club. For more information, contact Howard at *(201) 753-6100*.

On a related but much sadder note, on June 7th former Powertrip drummer **John Bliss** died of heart failure due to natural causes. Bliss, age 32, is survived by his parents, a sister and a son.

CLUB L.A. – Picture this: you go into one of Los Angeles' many rock clubs to check out some band who, by image alone, promises to be a hard-rockin', gutsy, street-level band. Well, when they get up on stage that's exactly what they "look" like – biker jacket, black leather or denim pants, big hair, steel-tipped boots *and* no guts!

Last week at Hollywood's own Coconut Teaser, a band played who promised all the above *and* delivered. **Rebel Train**, led by vocalist/guitarist **Lisa Enterline**, turned in set of hard-driving, spirited songs in one of the tightest, most polished performances of recent memory. Joining Lisa were songwriting partner and guitarist **Cisco DeLuna**, bassist **Chuck Bramlet** and drummer **Lance Carter**. Rebel Train is one of those rare bands that can pull off the "American guitar rock" trip and still manage to inspire the listener on a more-than-physical level. They pull this off simply because there's no bulls**t - DeLuna, Bramlet and Carter are as rocking and as polished as any club band in town, Cisco and Lisa's lyrics are both sincere and inspiring, and Enterline's vocals are more ballsy (can I say that?) and passionate than a dozen of Hollywood's best poseurs.

***REBEL TRAIN** – Pictured left to right are: Chuck Bramlet, Lance Carter, Lisa Enterline and Cisco DeLuna.*

The group is leaving for a month long tour of England and will return to L.A. at the beginning of August. If you can't wait that long, then get a hold of the excellent self-titled EP on their own **Branded Records**. Also, you can look forward to hearing Rebel Train perform the title track (an original) of an upcoming feature film. For more information on any of the above, call *(818) 500-1517*.

NEWS – What do you do when the idea of an all-CD label is old hat? How about a label that specializes in mid-priced, live performance CDs only. **Restless Records** is proud to announce the launching of the second installment of their **Restless Performance Series**. The new release, *T.S.O.L. "Live"*, is in stores this week and should prove to be just as successful as the ***Smithereens~~ "Live."***. For more info, contact Maria K at *(213) 640-3772*...Twenty-three year-old **TBA** recording artist **Tim Heintz**, whose album *Searching The Heart* is #12 with a bullet on *Cash Box*'s Indie Jazz Chart, has just been selected to tour with **Boz Scaggs**. The tour will take Tim to Japan until July 10th. Upon returning to the States, the tour will continue until October 15th and will take in 47 shows. Details still to come...**Big Pig Records** recording artist **James Cotton** is opening up his own club on July 1 in his hometown of Chicago. For more info, contact Lisa at *(213) 664-3392*...**CMG** recording artists, **The SOS All-Stars**, are currently working on their upcoming fall release *Greetings From Mamaroneck*. Making guest appearances on the Chase Music Group release are guitarist **Steve Kahn**, drummer **Dave Weckl**, and bassists **Will Lee** and **Anthony Jackson**. Need to know more? Call Ellen at *(818) 507-4240*...

Kevin Coogan

The Legend Lives On

By Gene Ferriter

Sonny Rollins is a virtual icon of the jazz saxophone master. Internationally revered for a rich career that has spanned four decades, Rollins is enjoying current success with his latest release for Milestone, *Dancing in the Dark.* The album has been riding the *Cash Box* Jazz Album Chart for twelve weeks, currently at # 15 with a bullet, and debuted last week on the new *Cash Box* Indie Jazz Chart at #4.

Rollins grew up in New York City in a musically oriented family. His parents were originally from the Virgin Islands, helping Sonny to develop an affection for Caribbean rhythms that have become an integral part of some of his most memorable compositions. His uncle, who was also a sax player, introduced Rollins to blues and jazz. As a young musician Sonny incorporated all of these elements, playing and recording with such legends as Bud Powell, Fats Navarro, Miles Davis and Thelonious Monk. He was a member of the famous Max Roach/Clifford Brown Quintet, one of the quintessential bands of the hard-bop era, and has shared the stage with Lester Young, Coleman Hawkins, Ben Webster and John Coltrane among many others.

Not one to conform to conventional approaches to life or music, Rollins is well-known for his periodic retreats from the eye of the public to cultivate his music or personal life. In 1959 he began practicing at night on the Williamsburg Bridge, a symbol which has been permanently ingrained in the minds and hearts of the jazz community. In 1969, he traveled to Japan and India to explore first-hand the Eastern philosphies of Zen Buddhism and Yoga. This has added yet another dimension to his life as he still practices yoga as part of his regimin of health, excercise and on-going musical development.

Sonny Rollins

Having carved quite a niche for himself, Rollins usually spends a couple of weeks on the road and a couple of weeks off. He does a perennial visit to both Europe and Japan and plays primarily college dates and festivals here in the U.S., rather than performing at clubs. Having just appeared at the Harrisburg Jazz Festival on June 17th, Sonny will be in Antibes, France on July 29th, the Jazz Festival in Atlanta on August 7th, the Chicago Jazz Festival on the September 2nd, the Bumbershoot in Seattle September 5th, and the Russian River Festival on September 10th.

Sonny Rollins has managed to remain contemporary in the ever-shifting evolution of jazz. His music has been continually innovative, gleaning the most from the different eras of which he has been an integral part. From bebop to ballads, calypso to standards, Sonny Rollins"voice' continues to shine with *Dancing in the Dark.*

AN INTIMATE GATHERING - *Pictured is a recent gathering down At My Place in Santa Monica celebrating the release of Richard Elliot's newest release for Intima Records. Elliot's friends shown left to right are guitarist Pat Kelly, drummer Alphonse Mouzon, Sue Barbato from Intima, and Elliot.*

Bensson At Amherst

NEW YORK – Michael Bensson, formerly of WBYR program director, is now with Amherst Records National Promotions in Buffalo. Among Bensson's duties will be preparing for the highly anticipated Glenn Medeiros release due out mid-July, and new releases by Dock Severinson, Gamalon, and tenor Saxophonist Ernie Watt's debut record on Amherst.

Leonard Silver, President, Amherst records commented, "Michael's years as a radio programmer will be invaluable to our organization and will be a tremendous asset to our current staff which has a strong retail background."

Currently the label staff includes Darren Eggleston, National Promotions Director, Bruce Klementowsky, National Retail Sales and Promotion, Mark Amo in Promotions and Myron Sharvon in Promotions.

Shop Talk

(Continued from page 35)

a bad deal with the idea that the indie will establish and hone the act on the street into something they can take and sell."

"If you look at the different charts - AOR, Pop, etc. - there's only one category that shows how strong the indies are, and that's the black charts. Black music is blazing the trail for the rest of the independents."

EGYPTIAN LOVER – *Rec. Artist/Pres. - Egyptian Empire Rec.*

"The clubs and pools are very important to us since that's were we do the majority of our promotion outside of radio. We try to reach as many pools as we can - we probably reach around seventy-five percent now. The indies put a lot of their promotion energy behind the 12" - where as the majors put the big push behind the album, using the twelve-inch as a method to sell the LP."

"I see the independents continuing to be a story in the future. With a new style rap or a new style funk happening all the time, it's up to the indie labels to get this on the street before it's dated. If I make a record on Friday, I can have it out by the following Wednesday. A major will take at least six months to get something out."

"For rap/street music it's real important that the record comes out when that kind of slang is still in. An independent label who can come up with a good look, a good slang - and put it out real quick and make everyone aware of it first, then you can sell a lot of records. Speed is very important for black/street-level music."

Reviews

BOBBY KING & TERRY EVANS
***Live and Let Live!*– Rounder 2089**

Bobby King and Terry Evans have made their reputations as Ry Cooder's back-up singers; indeed, they are considered to be the backbone of his group. Now, with Cooder's immpeccable production, King and Evans strike out on their own with a striking collection of R&B/blues numbers. Ry Cooder's excellent slide guitar coupled with this marvelous pair's signature vocals are featured throughout. The record shows the influence of solid gospel roots along with the timeless influence of Sam Cooke, Jackie Wilson and James Brown.

Ry Cooder has assembled an impressive collection of veteran studio players to help out as well. The incomparable drummer Jim Keltner appears on all of the tracks, Darryl Johnson of Neville Brothers fame is on bass, Spooner Oldham assists on the various keyboard duties, and Cooder himself handles the guitar slot with his usual aplomb. The result is a strong recording that should impress even the most jaded of blues fans. Bobby and Terry are currently on tour with Cooder in Europe and Japan, but when they get back look for King to be backing up John Fogerty. Recommended tracks on the LP include "Just a Little Bit," "Let Love Begin," "Live and Let live," and "At the Dark End of the Street." Hot stuff -- don't miss this one!

THE GO GO POSSE
***D.C. Don't Stand For Dodge City*– I Hear Ya! Records IHY 1001**

Coming on the heels of *Go-Go Live at the Capital Centre*, I Hear Ya! Records has just released a 12" disc featuring a collaboration of Washington D.C.'s best Go-Go bands. Included are Chuck Brown (The Soul Searchers), Gregory "Sugar Bear" Elliot (E.U.), Andre Johnson (Rare Essence), and Benny Harley (Little Benny & The Masters). Go-Go is finally starting to receive its due as evident by a number of songs on R&B radio playlists which feature a prominent go-go beat. This current effort from "The Posse" is garnering its share of attention as these four artists make a concerted effort, through song, to combat crime and drugs in the inner city. The record jacket also lists the following hotlines: *Drug Abuse Information & Referral Hotline 1-800-662-HELP & National Adolescent Suicide Hotline 1-800-621-4000.* The record is receiving national attention both on television and radio due to its timely lyrical content. Almost going unmentioned is the fact that this is also a *great* song - that slippery go-go beat gets right under your skin and makes you wanna get up and dance. For more information, contact Stanley Winslow at *(202) 289-4741.*

Gary Starr

THE FUTURE OF U.S. INDEPENDENT DISTRIBUTION IS NOW...

SPV USA★

NOW EXCLUSIVELY REPRESENTING OR DISTRIBUTING THE FOLLOWING LABELS DIRECTLY TO STORES, CHAIN OUTLETS, AND ONE-STOPS:

STEAMHAMMER	FUNHOUSE	MAZE MUSIC LTD.	ANTLER/SUBWAY
BLUE TURTLE	AAARGH	LINK U.K.	CHERRY RED
STREET STYLE	ATOM H.	A.C.I.	EARACHE
ARMAGEDDON	P.I.A.S	M.B.C.	FRINGE PRODUCTS
NEW ROSE	NETTWERK	P1	
WEST SIDE	NO REMORSE	METALWORKS	PLUS MANY
WE BITE	NOISE	SPV GERMANY	OTHERS T.B.A.

OFFERING COAST TO COAST COVERAGE!

WE ARE THE IMPORTANT ALTERNATIVE FOR U.S. INDEPENDENT DISTRIBUTION

SPV USA★

P.O. Box 152 BELLMORE, N.Y. 11710
PHONE: (516) 783-3040
FAX: (516) 783-3043

Reviews

HENRY GRAY

LUCKY MAN

HENRY GRAY
***Lucky Man*– Blind Pig / Flying Fish BP 2788**

Henry Gray, noted blues singer and pianist, is back after a long absence with a new collection of blues tunes, featuring his singing and distinctive "rolling piano" style. Always at the forefront of the Chicago blues scene, it was this style that won him the acclaim of many blues greats during the 1940's, 50's and 60's. It was during this period that he recorded on the Chess and Vee Jay labels with the likes of Bo Diddley, Jimmy Rogers, and Little Walter. After a stint with Howlin' Wolf's group he "retired" and moved home to Baton Rouge, Louisiana.

This new collection, Gray's first ever U.S. album, features compositions penned by himself and other blues immortals such as Jimmy Reed, Macao Merriweather and Jimmy Rogers. Gray's band consists of Steve Freund (guitar), Andy Cornett and Bob Stroger (bass), Willie Smith (drums), and Gray handling piano and vocal duties. Best cuts include "My Girl Josephine," "Mojo Boogie," and "Lucky, Lucky Man." For more information on this or other Blind Pig releases, contact Jerry Del Giudice at *(312) 528-5455.*

THE HEARTBEAT OF SOWETO – Zulu - Shangaan - Tsonga Jive – Shanachie (43051)

This new anthology from the pioneering Shanachie Records features twelve outstanding cuts selected from hundred of recordings of Mbaqanja and related music. The album was compiled by Richard Nevins. The tracks draw on the music of several ethnic groups, especially the Zulu, the Shangan and Tsonga people.

The textural changes from cut to cut signify subtle variations of rhythmic meter and melodic emphasis. Outstanding cuts include Kati Elimnyuama singing about the violence of his world, with such outstanding lines (translated to English) as "We will beat you up tomorrow/Even yesterday we have beaten you/We beat up the fox and the monkey/You, warrior man, if you touch us, you touch a blazing fire/I can understand you son of Khoza/When the decree that all lads must get into the forest/Young though they be." With such powerful emotion carrying the music, these cuts don't fail to move you.

Shanachie Records recently released the critically acclaimed and popular LP *Ladysmith Black Mambazo* as well as *Indestructible Beat Of Soweto.*

Buoyed by the popularity of Paul Simon's popular *Graceland* album, which used many of the musical strains from South Africa and traditional zydeco, these records have generated a tremendous amount of interest and enthusiasm among fans of fine ethnic music. This record especially is noteworthy and deserves extensive listening.

Shanachie Records is located in Dalebrook Park, Ho-Ho-Kus, N.J. 07423, (201) 445-5561.

JOE HIGGS – *Family* – Shanachie (43053)

No synopsis of the career of Joe Higgs is complete without mentioning that he is the man who taught vocal harmonies to Bob Marley, Peter Tosh and the Wailers and thus can rightly be called the father of reggae. But Higgs significance is more than archival. Although he has released only three albums in the United States, his recorded output is a synthesis of everything that is good in the reggae form while rejecting the stylistic limitations that are usually associated with it. *Family*, his new album on Shanachie, is an effective showcase for the voice that taught all others, a voice so effortlessly resonant that the whole history of Jamaican class struggle seems to vibrate through it. Yet his is the voice of wisdom, a passion tempered with time, and Higgs' impeccable control of vocal inflection says more about the abiding strength of the oppressed than a thousand ranting rastas.

Behind his voice Higgs has assembled a top-notch musical crew who avoid every reggae cliche. Although the arrangements feature state-of-the art keyboards and technical flourishes, the faultless production by Edgy Lee and Lee Jaffee retains a warm and open quality that lets the master's voice shine through.

Joe Williams

AZ BOOTIN – Big Jay McNeely And The Rocket 88's – Big J (JLP-107)

He's been called the "King of the Honkers" and "The Deacon of Tenor Sax"... Big Jay McNeely is, to use an overused but rarely deserved description, a true legend. Appearing in the Harlem and L.A. scene after World War II, he became well-known on the club circuit for his unique synthesis of Charlie Parker's style with a honking, squeaking, rocking kind of sax playing. But more than anything else, he was known for his onstage fireworks, falling down, playing on his back, doing walks and leaps. It was this sense of showmanship along with his dynamic playing that put him in the history books.

With the onset of guitar oriented rock, Big J faded, working for the Post Office for many years, until a recent explosion in interest in his work, resulting in several international tours and plenty of good press, including a sizzling performance at the 1987 Grammy Awards. His new LP *AZ Bootin'* is a living testament to his genius. This is hands down the most exciting blues/jazz record in years.

Big J has teamed with with Bill Tarsha, who blows harmonica and chromatic harp, Roger Rotoli on drums, Nancy Dalessandro on guitar and Susie Tarsha on bass.

One of the strongest and most distinctive cuts on the LP is "Gila Moon," a great showcase for the Big Jay's trademark sound. Here he uses a combination of sonic sax-grunts and soaring sustained notes to create a collage effect in note selection. He's beyond playing specific notes, he's playing only around the notes. On this cut, you begin to comprehend the magnitude of the man's talent.

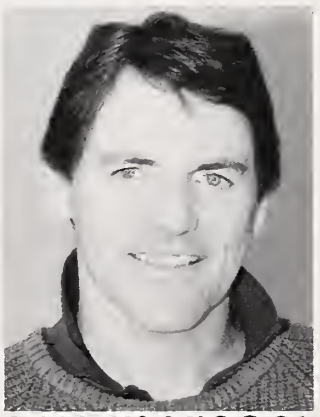
Other stand-out cuts include "Phoenix Hambone", a reworking of an old African rhythm that first became popular in this country as "shave and a haircut, six bits," the slapping of rhythm on the thigh in a kind of hand jive. "Short on Bread" is based on the bass-driven "Shortin' Bread Beat" made famous by Joe Liggins over 40 years ago. Another great cut is "Zydeco Stroll." Here Tarsha effectively uses the chromatic harp to mimic the traditional accordian lines. Here Big Jay supplies a good dose of "zydeco sax," and his own outstanding blues vocals.

For further information, contact Jim Dawson at Big J Records, (213) 463-0483, or write to 6520 Selma Avenue #442, Hollywood, CA 90028.

Even
Tuesday Nite In Texas
(Beats The Weekend In New York)

To: MD, PD & DJ's
Tuesday Nite In Texas is a catchy, up-tempo song
That will **BOOST** your ratings all summer long.

In just three weeks – being aired on over 150 stations in 9 states



SHAMUS M'COOL
(Singer – Comic – Writer)
Background vocals by
APRIL AXTON

"Great hooks, great song, best of Luck Shamus"
Randy Travis 2-10-88

"Shamus, I told you it was a hit"
Richard Sterban (Oaks) 1-28-88

"Great combination, clever words & strong beat"
Mickey Gilley 2-11-88

"I can't stop singing it, it's super"
DJ Don Hinson KLAC, L.A.

"Jumps out of the radio and into your heart"
DJ Sonny Melendrez, KTFM TX

Alan Young Promotions
(818) 761-6462

FOR INFORMATION, BOOKINGS AND RECORDS
Perspective Records • (818) 761-6462
P.O. Box 3582 • Hollywood, CA 90028

Serving Up Jamboree In The Hills, Number Twelve!

Start with a twelve-year tradition of finely-tuned planning and programming; add fourteen of the biggest and best known country music performers; toss in a pinch or two of fireworks, balloons, souvenirs, food and beverages; and stir in a lot of fun, excitement and surprises. Serve in the warm sun of Brush Run Park, near St. Clairsville, Ohio for two days in July and you have Jamboree In The Hills 1988. Serves 60,000 plus!

Jamboree In The Hills, the world's premier country music festival, is scheduled for the weekend of July 16 and 17, 1988. Also known as the "superbowl of country music," this year's Jamboree In The Hills, the original two-day event of its kind, promises to be one of the best yet.

Plans for the twelfth annual festival were announced by officials at radio station WWVA and Jamboree U.S.A., sponsers of the event. According to J. Ross Felton, General Manager and Producer, the spectacular will feature a total of over 20 hours of country music entertainment.

Attendance figures are expected to again top the 60,000 mark for the two-day, rain or shine event. Planning for the gigantic show has become a year-round effort by Jamboree staffers.

"We're very proud of this show," said Felton. "It's the best and biggest country music festival of its kind, and one of the longest running. We have a very unique blend of entertainers," he continued. "They are all top aritsts."

Country music headliners scheduled to appear include: George Strait, The Oak Ridge Boys, Crystal Gayle, Ronnie Milsap, Lee Greenwood, Gary Morris, Restless Heart, Steve Wariner, Exile, Highway 101, K.T. Oslin, Kathy Mattea, Holly Dunn, The Goldens (with William Lee Golden), and many others.

It all starts at 11 a.m. on Saturday morning, July 16, running through 11 p.m. that night, with Sunday's show scheduled for 11 a.m. to 6 p.m.

A toll-free phone number, 1-800-624-5456, is now open for fans to obtain further information and to order tickets. In the Wheeling, VA area, fans may call 232-1170. A complete, full-color souvenir poster/brochure about the 1988 Jamboree In The Hills has been made available to the public as well.

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor — JUNE 25, 1988

• = Available on Compact Disc
● = Platinum (RIAA Certified)
◘ = Gold (RIAA Certified)

		LW	WOC
1	**ALWAYS AND FOREVER** • RANDY TRAVIS (Warner Bros. 25568-1)	1	57
2	**REBA** REBA McENTIRE (MCA 42134)	2	6
3	**WILD EYED DREAM** RICKY VAN SHELTON (Columbia FC 40602)	3	65
4	**IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')** GEORGE STRAIT (MCA 42114)	4	15
5	**80'S LADIES** • K.T. OSLIN (RCA 5924-1)	5	49
6	**KING'S RECORD SHOP** ROSANNE CASH (Columbia FC 40777)	7	48
7	**THE ROYAL TREATMENT** BILLY JOE ROYAL (Atlantic America 90658-1)	8	30
8	**BORN TO BOOGIE** • HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	6	48
9	**CHISELED IN STONE** VERN GOSDIN (Columbia FC 40982)	9	20
10	**UNTASTED HONEY** KATHY MATTEA (Mercury/Polygram 832 793-1)	12	33
11	**LOVE ME LIKE YOU USED TO** TANYA TUCKER (Capital CLT 46870)	11	45
12	**CHILL FACTOR** MERLE HAGGARD (Epic FE 40986)	10	27
13	**HIGHWAY 101** HIGHWAY 101 (Warner Bros. 1-25608)	13	49
14	**RIVER OF TIME** MICHAEL MARTIN MURPHEY (Warner Bros. 25644-1)	14	12
15	**COMIN' HOME TO STAY** RICKY SKAGGS (Epic FE 40623)	15	12
16	**PONTIAC** LYLE LOVETT (MCA/Curb 42028)	17	21
17	**I SHOULD BE WITH YOU** STEVE WARINER (MCA 42130)	18	11
18	**ONE TIME, ONE NIGHT** SWEETHEARTS OF THE RODEO (Columbia FC 40614)	20	5
19	**TIRED OF THE RUNNIN'** THE O'KANES (Columbia FC 44066)	16	10
20	**SHADOWLAND** K.D. LANG (Sire 1-25724)	23	5
21	**DIAMONDS AND DIRT** RODNEY CROWELL (Columbia FC 44076)	19	8
22	**COME ON JOE** JO-EL SONNIER (RCA 6374-1)	22	13
23	**HILLBILLY DELUXE** ◘ DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1)	25	59
24	**GREATEST HITS, VOL. 2** ◘ GEORGE STRAIT (MCA 42035)	24	39
25	**TRIO** • D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1)	21	66
26	**CORNERSTONE** HOLLY DUNN (MTM ST-71063)	27	54
27	**HEARTLAND** ◘● THE JUDDS (RCA/Curb 5916-1)	28	71
28	**NO REGRETS** MOE BANDY (Curb CRB 10600)	29	14
29	**STORMS OF LIFE** RANDY TRAVIS (Warner Bros. 25436-1)	31	106
30	**THE BEST OF EDDY RAVEN** EDDY RAVEN (RCA 6885-1)	34	13
31	**ALABAMA LIVE** ALABAMA (RCA 6825-1)	DEBUT	
32	**JUST US** ALABAMA (RCA 6495-1)	26	36
33	**IF MY HEART HAD WINDOWS** PATTY LOVELESS(MCA 42092)	32	19
34	**STILL IN YOUR DREAMS** CONWAY TWITTY (MCA 42115)	33	11
35	**THE LAST ONE TO KNOW** REBA McENTIRE (MCA 42030)	30	39
36	**THE DESERT ROSE BAND** THE DESERT ROSE BAND (MCA/Curb 5991)	36	42
37	**MAPLE STREET MEMORIES** THE STATLER BROTHERS (Mercury/Polygram 832-404-1)	38	45
38	**I'M GONNA LOVE HER ON THE RADIO** CHARLEY PRIDE (16th Avenue D11G 70661)	39	13
39	**GREATEST HITS** ◘ REBA McENTIRE (MCA 5979)	40	58
40	**TOO WILD TOO LONG** GEORGE JONES (Epic FE 40781)	35	20
41	**THE HEART OF IT ALL** EARL THOMAS CONLEY (RCA 6824-1)	41	3
42	**I WANNA DANCE WITH YOU** EDDIE RABBITT (RCA 6373-1)	37	9
43	**ALL KEYED UP** BECKY HOBBS (MTM D1-71067)	DEBUT	
44	**THIS IS MY COUNTRY** LEE GREENWOOD (MCA 42167)	47	2
45	**LITTLE LOVE AFFAIRS** NANCI GRIFFITH (MCA 42102)	42	14
46	**BLUE SKIES AGAIN** John Anderson (MCA 42037)	44	17
47	**EXCHANGE OF HEARTS** DAVID SLATER (Capitol CL-48307)	43	8
48	**ALIVE AND WELL...LIVIN' IN THE LAND OF DREAMS...** LARRY GATLIN AND THE GATLIN BROS. (Columbia C 40905)	45	7
49	**I'M STILL MISSING YOU** RONNIE McDOWELL (Curb CRB 10602)	48	3
50	**HARD TIMES ON EASY STREET** DAVID LYNN JONES (Mercury/PolyGram 832518-1)	50	35

ALBUM REVIEW

T.G. SHEPPARD-Biggest Hits-Columbia, C 44307

Columbia has released a collection of the most recent recording successes by T.G. Sheppard including his latest, "One For The Money," which peaked at #4 on the Cash Box Top 100 chart. But Sheppard fans will also find nine other winners, including "You're My First Lady," "Half Past Forever ('Til I'm Blue In The Heart)," and "Strong Heart." We also enjoyed "A Great Work Of Art," and "I Fooled Around And Fell In Love."

ALBUM REVIEW

ALIBI - No Doubts - Comstock, COM 1884

...And there is certainly no doubt in our minds that Alibi is headed towards a successful recording career! The Canadian band has a hard-driving edge that younger fans will take to right away. Songs like "Roller Coaster," "Real Good Time," and "Place To Settle Down," all serve to put you in motion. But they are also adept balladeers, "Do You Have Any Doubts" being a prime cut. "No Doubts" should be a definite choice for those middle-of-the-road country rock 'n' rollers.

CASH BOX COUNTRY SINGLES

JUNE 25, 1988

			Last Week	Total Weeks
1	*IF IT DON'T COME EASY* (Capitol B-44142)	Tanya Tucker	3	12
2	*FALLIN' AGAIN* (RCA 6902-7)	Alabama	5	10
3	*I TOLD YOU SO* (Warner Bros. 7-27969)	Randy Travis	1	12
4	*LOVE OF A LIFETIME* (Columbia 38-07747)	Larry, Steve, Rudy: The Gatlin Brothers	7	15
5	*SATISFY YOU* (Columbia 38-07757)	Sweethearts of the Rodeo	8	14
6	*OUT OF SIGHT AND ON MY MIND* (Atlantic America 7-99364)	Billy Joe Royal	2	15
7	*IF YOU CHANGE YOUR MIND* (Columbia 38-07746)	Rosanne Cash	10	13
8	*HE'S BACK AND I'M BLUE* (MCA/Curb 53274)	The Desert Rose Band	4	14
9	*SET'EM UP JOE* (Columbia 33-07762	Vern Gosdin	11	12
10	*TALKIN' TO THE WRONG MAN* (Warner Bros. 7-27947)	Michael Martin Murphey (with Ryan Murphey)	12	15
11	*TEXAS IN 1880* (RCA 6900-7)	Foster and Lloyd	13	11
12	*GOODBYE TIME* (MCA 53276)	Conway Twitty	14	11
13	*WORKIN' MAN (NOWHERE TO GO)* (Warner Bros. 7-27940)	Nitty Gritty Dirt Band	15	10
14	*DON'T WE ALL HAVE THE RIGHT* (Columbia 38-07798)	Ricky Van Shelton	18	7
15	*I WILL WHISPER YOUR NAME* (RCA 6833-7)	Michael Johnson	19	12
16	*MIDNIGHT HIGHWAY* (Warner Bros. 7-29952)	Southern Pacific	17	11
17	*SUNDAY KIND OF LOVE* (MCA, MCA-53315)	Reba McEntire	21	6
18	*GIVERS AND TAKERS* (MTM B-72099)	Schuyler, Knobloch and Bickhardt	20	9
19	*BABY BLUE* (MCA, MCA-53340)	George Strait	22	6
20	*WILDFLOWERS* (Warner Bros. 7-27970)	Dolly Parton, Linda Ronstadt, Emmylou Harris	6	15
21	*OLD PHOTOGRAPHS* (Capitol/Curb B 44143)	Sawyer Brown	23	10
22	*JUST ONE KISS* (Epic 34-07775)	Exile	24	9
23	*DON'T CLOSE YOUR EYES* (RCA 6901-7)	Keith Whitley	26	9
24	*I'M GONNA LOVE HER ON THE RADIO* (16th Avenue B-70414)	Charley Pride	27	8
25	*I'LL GIVE YOU ALL MY LOVE TONIGHT* (MCA/Curb 53310)	Bellamy Brothers	30	7
26	*BLUEST EYES IN TEXAS* (RCA 8386-7)	Restless Heart	31	5
27	*I STILL BELIEVE* (MCA 53312)	Lee Greenwood	28	8
28	*WHAT SHE IS (IS A WOMAN IN LOVE)* (RCA 6094-7)	Earl Thomas Conley	9	14
29	*OLD FOLKS* (RCA 6896-7-R)	Ronnie Milsap and Mike Reid	16	16
30	*THE WANDERER* (RCA 8306-7)	Eddie Rabbitt	36	4
31	*GOIN' TO WORK* (MTM B-72105)	Judy Rodman	34	6
32	*BENEATH A PAINTED SKY* (Epic 34-07788)	Tammy Wynette	35	8
33	*ONE TRUE LOVE* (Columbia 38-07736)	The O'Kanes	25	17
34	*I LOVED YOU YESTERDAY* (MCA/Curb 53316)	Lyle Lovett	37	5
35	*REAL GOOD FEEL GOOD SONG* (Capitol B-44158)	Mel McDaniel	40	7
36	*GIVE A LITTLE LOVE* (RCA/Curb 8300-7)	The Judds	43	3
37	*SHE DOESN'T CRY ANYMORE* (Columbia 38-07779)	Shenandoah	39	9
38	*I'M DOWN TO MY LAST CIGARETTE* (Sire 7-27919)	k. d. lang	41	5
39	*I HAVE YOU* (MCA, MCA-53218)	Glen Campbell	44	4
40	*CHILL FACTOR* (Epic 34-07754)	Merle Haggard	29	15
41	*IN THE MIDDLE OF THE NIGHT* (16th Avenue B-70415)	Canyon	45	5
42	*A LITTLE BIT IN LOVE* (MCA, MCA-53333)	Patty Loveless	47	4
43	*I COULDN'T LEAVE YOU IF I TRIED* (Columbia 38-07918)	Rodney Crowell	48	3
44	*TRUE HEART* (MCA 53272)	Oak Ridge Boys	32	18
45	*THE RADIO* (RCA 8301-7)	Vince Gill	51	2
46	*I'M STILL MISSING YOU* (Curb CRB 10508)	Ronnie McDowell	55	4
47	*WITHOUT A TRACE* (Capitol/Curb B-44176)	Marie Osmond	52	4
48	*JOE KNOWS HOW TO LIVE* (RCA 8303-7)	Eddy Raven	DEBUT	
49	*THE OLD MAN NO ONE LOVES* (Epic 34-07913)	George Jones	53	4
50	*EIGHTEEN WHEELS AND A DOZEN ROSES* (Mercury/Polygram 870 148-7)	Kathy Mattea	33	16
51	*(DO YOU LOVE ME) JUST SAY YES* (Warner Bros.. 7-27867)	Highway 101	56	2
52	*THE GIFT* (Warner Bros. 7-27868)	The McCarters	62	2
53	*EVERY TIME YOU GO OUTSIDE I HOPE IT RAINS* (Mercury/Polygram 870 362-7)	The Burch Sisters	58	4
54	*NOBODY KNOWS* (Warner Bros. 7-27869)	John Wesley Ryles	63	2
55	*THE FACTORY* (RCA 6832-7)	Kenny Rogers	38	16
56	*THAT'S WHAT YOUR LOVE DOES TO ME* (MTM B-72108)	Holly Dunn	DEBUT	
57	*TOOK IT LIKE A MAN, CRIED LIKE A BABY* (Evergreen EV1074)	Kevin Pearce	61	6
58	*THANKS AGAIN* (Epic 34-07724)	Ricky Skaggs	67	2
59	*STEPPIN' OUT* (RCA 6899-7)	David Ball	46	6
60	*DON'T GIVE CANDY TO A STRANGER* (Mercury/Polygram 870 454-7)	Larry Boone	DEBUT	
61	*BABY I'M YOURS* (MCA 53287)	Steve Wariner	42	19
62	*I SHOULD BE WITH YOU* (MCA 53347)	Steve Wariner	DEBUT	
63	*IT'S A HEARTACHE* (16th Avenue B-70416)	Randy VanWarmer	73	2
64	*HEY LITTLE SISTER* (Capitol B-44144)	Tom Wopat	72	2
65	*WITHOUT LOVE (THERE IS NOTHING)* (Killer K110)	Tony McGill	69	4
66	*ADDICTED* (Capitol B-44130)	Dan Seals	DEBUT	
67	*SONG IN MY HEART* (615 88-S1014)	Mark Gray and Bobbi Lace	49	7
68	*ANOTHER PLACE, ANOTHER TIME* (Capitol B 44131)	Don Williams	50	15
69	*YONDER COMES A FREIGHT TRAIN* (Step One SOR-387)	Reno Brothers	81	2
70	*HIGH RIDIN' HEROES* (Mercury/Polygram 870-128-7)	David Lynn Jones	54	13
71	*AM I CRAZY?* (Mercury/Polygram 870 442-7)	The Statler Brothers	DEBUT	
72	*NOW YOU SEE'EM, NOW YOU DON'T* (MTM B-72107)	Marty Haggard	DEBUT	
73	*LADY ON HER OWN* (Sunbonnet Sr-11942588)	Florida Bill	76	4
74	*MATCHES* (Columbia 38-07914)	Marty Stuart	77	3
75	*TIE ME UP (HOLD ME DOWN)* (Country Pride CP00011)	Becky Williams	87	2
76	*CAN COWS REALLY FLY* (RKO 101)	Chris Richey	80	3
77	*WHOSE BABY ARE YOU* (Panache P-1002)	Ric Steel	84	2
78	*LADY IN LACE* (Kottage K-45-0089)	Kenny Carr	78	3
79	*HOLLYWOOD HEROES* (Discovery Audio Discs dad 4587)	Hunter Cain	DEBUT	
80	*A WOMAN ON MY MIND* (Evergreen EV1073)	Rick Burris	82	
81	*KEEP ON WALKIN'* (BGM 41588)	Billy Mata	83	
82	*IF I WERE LOOKING* (TIP TRSS54288)	Johnny Travis	DEBUT	
83	*I OVERLOOKED AN ORCHID* (L'il Bill LB107)	Charley Hager	88	2
84	*ROCK-A-BYE HEART* (Capitol B-44155)	Dana McVicker	86	2
85	*TROUBLE* (Playback P1323)	Maura Sullivan	DEBUT	
86	*CHISELED IN STONE* (Soundwaves SW 4806)	Larry Rollins	DEBUT	
87	*THE RHYTHM OF ROMANCE* (Step One SOR-384)	The Kendalls	57	12
88	*DIVIDED* (Prairie Dust PD8841)	Burbank Station	DEBUT	
89	*JONES ON THE JUKEBOX* (MTM PB 72104)	Becky Hobbs	59	16
90	*NO MORE ONE MORE TIME* (RCA 6895-7)	Jo-El Sonnier	60	16
91	*ALWAYS LATE WITH YOUR KISSES* (Reprise/Warner Bros. 7-27994)	Dwight Yoakam	64	17
92	*THIS IS ME LEAVING* (Evergreen EV 1071)	Lynne Tyndall	65	11
93	*SAY YOU LOVE ME AGAIN* (True T489)	Lisa Childress	66	11
94	*DO YOU HAVE ANY DOUBTS* (Comstock COM 1884)	Alibi	68	7
95	*NOBODY'S BRIDE* (NSD 242)	Kathy Edge	70	5
96	*THE THINGS I DIDN'T SAY* (Warner Bros. 7-27938)	The Marcy Bros.	71	5
97	*ONE NIGHT STAN* (MCA 53323)	Ethel and the Shameless Hussies	74	3
98	*HOLDING ON AIN'T WORKING OUT* (Art Pro AP 8705)	Allen Pace	75	4
99	*KISSIN' AND A HUGGIN'* (Headline HR 28)	B.B. Good and the boys' band	79	3
100	*THIS OLD FLAME* (Atlantic America 7-99353)	Robin Lee	85	10

OUT OF THE BOX

HANK WILLIAMS, JR. (Warner Bros./Curb, 7-27862-A) **If The South Woulda Won** (3:17) (Bocephus-BMI) (H. Williams, Jr.) (Producer: B. Beckett, H. Williams, Jr., J.E. Norman)

According the ole Hank Jr., the South would be quite a different place if they'd won the Civil War. Yankee's may not take to this, but a true-bred Southerner will. This is an rowdy boys' theme song that will be heard in honky tonks from Miami to Austin and everywhere in between. The dixieland ride is an engaging one, indeed. So, those in favor of "Hank, Jr. for President, Elvis' birthday a national holiday and the capital situated in Atlanta," y'all sing along now!

FEATURE PICKS

EDDY RAVEN (RCA, 8303-7-R) **Joe Knows How To Live** (3:44) (Good Single Limited, Irving, WB Music, Two Sons-ASCAP; Tree-BMI) (G. Lyle, T. Seals, M.D. Barnes) (Producer: B. Beckett)

Producer Barry Beckett is a busy man these days; he not only produced Raven's latest single, but Hank, Jr.'s too! Raven changes musical tastes here; the Cajun gives a 'tex-mex' flavor to this release. And who is this 'Joe' fella, anyway? He's graced the titles of a lot of top country songs out lately. We figure he must be one heck of a guy!

DEAN DILLON (Capitol, B-44179) **The New Never Wore Off My Sweet Baby** (2:55) (Tree, Musicor, Fast Ball, G.I.D.-BMI, SESAC, ASCAP) (Dillon, Dycus, Mevis) (Producer: R.S. Scruggs)

We all wish we could recapture the 'newness' of a relationship when things start to get dull, and Dillon sings about just that on this Capitol Records release. It's a mid-tempo song that won't ruffle any feathers; should score well on all country formats.

ROSIE FLORES (Reprise, 7-27980-A) **He Cares** (3:20) (Screen Gems-EMI, Scarlet Moon-BMI; MCA, Don Schlitz-ASCAP) (P. Overstreet, D. Schlitz) (Producer: R. Baker)

When temptation strikes, Ms. Flores stikes back with a tune that'll set more than one cheater to thinking. Her Wynette-like vocals urge us to think of the "other one" when enticing situations arise. It's a gem of a song by Overstreet and Schlitz with an alluring vocal performance by Flores.

Fan Fair started off with the annual Music City News Awards show on June 6 in Nashville and it was the "hottest ticket" in town. Randy Travis was the big winner again and is shown here accepting his award for "Album Of The Year" from presenters Crystal Gayle and Mel Tillis. The show was broadcast live from the Grand Ole Opry House. Photo by Beth Gwinn.

'M honky-tonker Becky Hobbs poses for a picture with a happy fan during the CMA/Grand Opry's 17th Annual International Country Music Fan Fair, held June 6-12 at the Tennesse te Fairgrounds. Photo by Mark Renz.

NASHVILLE NOTE-ABLES

Catching Up On The News...

Two of country music's hottest new singers, **Patty Loveless** and **Ricky Van Shelton**, became the newest cast members of the **Grand Ole Opry** during the first week in June. Ricky became the 63rd member on Friday (June 10), and Patty is the 64th member as of Saturday (June 11).

Congratulations to **Dick Deno** of **WHTZ** radio, and his lovely wife who had a brand new baby daughter on Friday, the 13th of May. The new addition is named **Brandi Lynne.**

The **International Country Music Buyers Association** has established a music business scholarship at **Belmont College** in honor of **Harry Peebles**, retiring executive directror of ICMBA and current board chairman. A commitment of $10,000 was made June 4, to Belmont School of Business Dean **Wayne Brown**, by representatives of ICMBA.

Airborne Records (OTC) board chairman **Frank Jones** announced the signing of multi-talented **Stella Parton** to a recording contract. Airborne plans a release of Parton's label debut, the self-written "Legs",, in July. Her album will follow soon after. Parton's signing brings the Airborne talent roster to seven acts. **Mickey Gilley, Bob Bailey, The Sanders, Mickey Newberry, The Headlights** and **Rosey Carter** are already on board.

Dan Miller has joined the staff of **Milsap Music Group** as assistant professional manager... **Jim Halsey**, chairman and CEO of **The Jim Halsey Company** and president of the **International Federation of Festival Organizations** was recently elected to the **National Advisory Council** of the **U.S. Committee for UNICEF**...RCA recording artist **K.T. Oslin**, who won this year's **Grammy** for Best Female Performance (Country), is among the country acts who have recently signed with **The William Morris Agency.** In addition to K.T., **The Charlie Daniels Band, Rodney Crowell, Ethel and the Shameless Hussies, Janie Frickie, Lee Greenwood, Merle Haggard, Kathy Mattea, The McCarters** and **Juice Newton** also have inked with WMA...**Buddy Lee Attractions** has also announced three new signings to its headline roster: **Roger Miller, Gary Morris,** and **The Wagoneers.**

Finally, it is with deep appreciation that I thank those who voted for me as the country music **Entertainment Journalist Of The Year.** The honor came as a complete surprise. The nomination was thrilling; the honor is overwhelming. Thanks to our hard-working, dedicated staff who made it all possible!

Joe Henderson

ASCAP COUNTRY WORKSHOP...*ASCAP held it's eighth Country Songwriter Workshop at the Society's Nashville offices. Established songwriter Dan Tyler led the workshop. The workshop featured special guests panelists from the entire spectrum of country music including composers, lyricists, publishers, producers, performers, arrangers and others. The songwriter panelists from left to right were: Gene Pistilli with his own company High Falutin' Music; Tyler; Byron Hill with is own company Requested Songs; and ASCAP's John Briggs.*

INDIE FEATURE PICKS

JACK ROBERTSON (Soundwaves, SW-4808-NSD) **It's Not Easy** (3:01) (Dobbins-BMI) (C. Childs) (Producer: C. Childs)

Born in Texas and raised in Arkansas, Jack Robertson gives us a western swing ballad to fan away the summer heat. He sings of a broken heart and the painful mending process involved. Chisai Childs, operator of Chisai's Frontier Theatre, is backing this talented young man, along with label supporters at Soundwaves. And with good reason: this boy's got talent!

BILLY WALKER (Tall Texan, TTR-60) **Wild Texas Rose** (3:00) (Best Way-ASCAP;Memory Maker-BMI) (B. Walker, K. Westberry) (Producers: B. Walker, R. Cochran)

Is chivalry dead? Not so if Billy Walker has anything to say about it. This engaging south-of-the-border tune tells of a gunfighter who is willing to die for his Wild Texas Rose. The authentic Spanish guitar rifts set the mood beautifully.

EASY MONEY (BGM, BGM 50988) **Her Heart Don't Beat** (2:47) (Bill Green-BMI) (T. Covel) (Producer: B. Green)

This is a solid, up-beat release from Easy Money. The production is a little subdued but this tune should provide some good radio airplay for younger audiences.

ROBERT FULLER (Ace-Hi, AHR-0158) **I Remember Asking Grandpa** (2:57) (Biscuits & Jelly, R.T. Special-ASCAP) (K. Young, K. Laughrun, T. Morgan) (Producer: K. Young)

This recitation piece is sure to be played around the country on Father's Day. It's a touching tribute and Robert Fuller gives a fine delivery wtih one of the best voices we've heard in awhile. It's in a class all its own, and we think it deserves special mention.

INDIE SPOTLIGHT

DENNIS PAYNE (True, TU-90-AA) **California Sunny Beach** (3:39) (Country Mile, Muhlenberg-BMI) (D.B. Payne, K.W. Johnson) (Producer: D. Payne)

Payne gives us some island music with a country twist and comes out with "California Sunny Beach." Here he sings about the lure of the rushing surf to a bronzed beauty that he's fallen for. This Bakersfield, CA native, who cites Merle Haggard and Buck Owens as musical influences, is now performing like a pro. Should have no problem breaking into all country formats; a 'true' winner for all of those involved!

BROADCAST • JOURNALIST • LITERARY • ENTERTAINMENT • ADVERTISING PROFESSIONALS NOW NEEDED NATIONWIDE

We are in immediate need of dynamic, hard working industry professionals. 1988 will be the best year, ever, in the industry where your talents are needed.

You must win one of these opportunities hands down! We stand prepared and ready to do what it takes to win that job victory for you. We are a national marketing consulting firm catering to industry professionals coast-to-coast.

Why don't you pick up your telephone and call us, today, for the best agent representation. Please call...

MEDIA ENTERTAINMENT MANAGEMENT CONSULTANTS

(615)558-4911

(all inquiries held in strictest confidence)

CASH BOX INDIES CHART

		Last Week	Total Weeks
1	*I'm Gonna Love Her On The Radio* Charley Pride (16th Avenue)	1	8
2	*In The Middle Of The Night* Canyon (16th Avenue)	2	5
3	*Took It Like A Man, Cried Like A Baby* Kevin Pearce (Evergreen)	4	6
4	*It's A Heartache* Randy VanWarmer (16th Ave.)	9	3
5	*Without Love (There Is Nothing)* Tony McGill (Killer)	6	4
6	*Song In My Heart* Mark Gray and Bobbi Lace (615)	3	8
7	*Yonder Comes A Freight Train* Reno Brothers (Step One)	17	3
8	*Lady On Her Own* Florida Bill (Sun Bonnet)	12	5
9	*Tie Me Up (Hold Me Down)* Becky Williams (Country Pride)	21	3
10	*Can Cows Really Fly* Chris Richey (RKO)	16	5
11	*Whose Baby Are You* Ric Steele (Panache)	20	4
12	*Lady In Lace* Kenny Carr (Kottage)	14	4
13	*Hollywood Heroes* Hunter Cain (Discovery Audio Discs)	30	2
14	*A Woman On My Mind* Rick Burris (Evergreen)	18	4
15	*Keep On Walkin'* Billy Mata (BGM)	19	5
16	*If I Were Looking* Johnny Travis (TIP)	31	2
17	*I Overlooked An Orchid* Charley Hager (L'il Bill)	22	4
18	*Trouble* Maura Sullivan (Playback)	37	2
19	*Chiseled In Stone* Larry Rollins (Soundwaves)	DEBUT	
20	*Divided* Burbank Station (Prairie Dust)	48	2
21	*This Is Me Leaving* Lynne Tyndall (Evergreen)	5	11
22	*Do You Have Any Doubts* Alibi (Comstock)	7	7
23	*Nobody's Bride* Kathy Edge (NSD)	8	5
24	*The Rhythm Of Romance* The Kendalls (Step One)	10	12
25	*Holding On Ain't Working Out* Allen Pace (Art Pro)	11	5
26	*Say You Love Me Again* Lisa Childress (True)	13	11
27	*Kissin' And A Huggin'* B.B. Good (Headline)	15	4
28	*(Just An) Old Wives' Tale* Gail O'Doski (Door Knob)	23	9
29	*Lost In Austin* Kenny Blair (Awesome)	45	2
30	*Don't The Morning Always Come To Soon* Ray Price (Step One)	DEBUT	
31	*A Tribute To Marty Robbins* Cowboy and Willy (Clover)	32	4
32	*If I Die Tomorrow* Don McKinnon (Soundwaves)	33	3
33	*Dreamin' Is The Best I Can Do* Bill And Roy (Gallery II)	34	3
34	*She Doesn't Like The Rain* Wynd (Cypress)	DEBUT	
35	*Johnnycake Ridge* Avondale (Holton)	35	4
36	*Girl Watcher* Shilo (Soundwaves)	36	3
37	*Now I Lay Me Down To Love* Tracy Wilson (GBS)	39	2
38	*Misbehavin' Lover* Robin Lynn (20th Century)	38	3
39	*Please Don't Leave Me Now* Southern Reign (Step One)	24	9
40	*A Bottle Of Wine And Patsy Cline* Marcia Lynn (Evergreen)	DEBUT	
41	*Candlelight and Wine* Larry Mattson (OLOV-NSD)	42	2
42	*Make It On Your Own* Denny Dean (Nashville Cats)	DEBUT	
43	*She's In Love* Da-Kota (Nu-Kountry)	44	3
44	*Bottle Up My Tears* American Made Band (AMB)	25	7
45	*Bed Of Roses* The Western Union Band (Shawn-Del)	26	6
46	*Seventeen* Chris LeDoux (American Cowboy Songs)	DEBUT	
47	*As If* Johnny Vyers (NSD)	DEBUT	
48	*I Did It For Love* Jill Jordan (Maxx)	27	6
49	*Mirror, Mirror* Dwight Christopher (Star Fox)	28	3
50	*Back In Love Again* Suzy Deveraux (MSR)	DEBUT	

Left to Right: Bill Ivey, Country Music Foundation; Bruce Hinton, Executive Vice President & General Manager, MCA/Nashville; Charlie Dick, Patsy Cline's husband; and Owen Bradley, Patsy Cline's producer. Photo by Beth Gwinn.

PATSY CLINE TRIBUTE SHOW... *In commemoration of the 25th anniversary of Patsy Cline's death, MCA Records/Nashville is releasing the revamped Patsy Cline catalog on album, cassette, and for the first time, on compact disc. New titles include:* **Patsy Cline - Live At The Opry,** *a new release of 12 songs from actual Saturday night Opry broadcasts;* **Patsy Cline - Last Sessions,** *a collection of 10 songs from her last Decca recording sessions; and* **Patsy Cline,** *her first Decca LP, available for the first time since 1960. To celebrate the release of these albums, "Nashville Now" hosted a Patsy Cline tribute show in late May, featuring guests who knew and worked with Patsy, as well as rare TV footage from the Country Music Foundation.*

SONGWRITER'S PAGE

TOP 30 NATIONAL CHART SONGS

RECORD RANK	WRITER(S)	TITLE-LABEL	ARTIST(S)
1	D.L. GIBSON, C. KARP	If It Don't Come Easy-Capitol	Tanya Tucker
2	TEDDY GENTRY, GREG FOWLER, RANDY OWEN	Fallin' Again-RCA	Alabama
3	RANDY TRAVIS	I Told You So-Warner Bros.	Randy Travis
4	L. GATLIN	Love Of A Lifetime-Columbia	Gatlin Brothers
5	J. GILL, D. SCHLITZ	Satisfy You-Columbia	Sweethearts Of The Rodeo
6	B. BURCH, R. PEOPLES	Out Of Sight And On My Mind-Atlantic Amer.	Billy Joe Royal
7	R. CASH, H. DeVITO	If You Change Your Mind-Columbia	Rosanne Cash
8	MICHAEL WOODY, ROBERT ANDERSON	He's Back And I'm Blue-MCA/Curb	The Desert Rose Band
9	H. COCHRAN, V. GOSDIN, D. DILLON, B. CANNON	Set'em Up Joe-Columbia	Vern Gosdin
10	MICHAEL MARTIN MURPHEY	Talkin' To The Wrong Man-Warner Bros.	Michael Martin Murphey (with Ryan Murphey)
11	RADNEY FOSTER	Texas in 1880-RCA	Foster and LLoyd
12	ROGER MURRAH, JAMES DEAN HICKS	Goodbye Time-MCA	Conway Twitty
13	JIMMIE FADDEN	Workin' Man (Nowhere To Go)-Warner Bros.	Nitty Gritty Dirt Band
14	R. MILLER	Don't We All Have The Right-Columbia	Ricky Van Shelton
15	RANDY VANWARMER	I Will Whisper Your Name-RCA	Michael Johnson
16	KURT HOWELL, JOHN McFEE	Midnight Highway-Warner Bros.	Southern Pacific
17	B. BELLE, L. PRIMA, A. LEONARD, S. RHODES	Sunday Kind Of Love-MCA	Reba McEntire
18	CRAIG BICKHARDT	Givers and Takers-MTM	Schuyler, Knobloch and Bickhardt
19	AARON BAKER	Baby Blue-MCA	George Strait
20	DOLLY PARTON	Wildflowers-Warner Bros.	Dolly Parton, Linda Ronstadt, Emmylou Harris
21	BEAL, McCLELLAND, BROOKS	Old Photographs-Capitol/Curb	Sawyer Brown
22	S. LAMAIRE, J.P. PENNINGTON	Just One Kiss-Epic	Exile
23	BOB McDILL	Don't Close Your Eyes-RCA	Keith Whitley
24	TOMMY BRASFIELD, MAC McANALLY	I'm Gonna Love Her On The Radio-16th Ave.	Charley Pride
25	DAVID BELLAMY, WALLY DENTZ, BILLY CRAIN	I'll Give You All My Love Tonight-MCA/Curb	Bellamy Brothers
26	DAVE ROBBINS, VAN STEPHENSON, TIM DuBOIS	Bluest Eyes In Texas-RCA	Restless Heart
27	DOUG JOHNSON	I Still Believe-MCA	Lee Greenwood
28	BOB McDILL, PAUL HARRISON	What She Is...-RCA	Earl Thomas Conley
29	MIKE REID	Old Folks-RCA	Ronnie Milsap/Mike Reid
30	ERNEST MARESCA	The Wanderer-RCA	Eddie Rabbitt

TOP 20 INDIE LABEL NATIONAL CHART SONGS

RECORD RANK	WRITER(S)	TITLE-LABEL	ARTIST(S)
1	TOMMY BRASFIELD, MAC McANALLY	I'm Gonna Love Her On The Radio-16th Ave.	Charley Pride
2	WOODY MULLIS, MIKE GEIGER, RICKY RAY RECTOR	In The Middle Of The Night-16th Avenue	Canyon
3	TOMMY ROCCO, RORY BOURKE, CHARLIE BLACK	Took It Like A Man...-Evergreen	Kevin Pearce
4	RONNIE SCOTT, STEVE WOLFE	It's A Heartache-16th Avenue	Randy VanWarmer
5	DANNY SMALLS	Without Love...-Killer	Tony McGill
6	BENNY BERRY	Song In My Heart-615	Mark Gray and Bobbi Lace
7	RAY PENNINGTON	Yonder Comes A Freight Train-Step One	Reno Brothers
8	EARL LETT	Lady On Her Own-SunBonnet	Florida Bill
9	JAMIE O'HARA, KIERAN KANE	Tie Me Up (Hold Me Down)-Country Pride	Becky Williams
10	CHRIS RICHEY, MONIQUE RICHEY	Can Cows Really Fly-RKO	Chris Richey
11	RONNY SCAIFE, JOE SCAIFE	Whose Baby Are You-Panache	Ric Steel
12	NEAL JAMES	Lady In Lace-Kottage	Kenny Carr
13	T. SEALS, M. REID, E. SETSER	Hollywood Heroes-Discovery Audio Discs	Hunter Cain
14	TOMMY ROCCO, JANE NUNNELLEY	A Woman On My Mind-Evergreen	Rick Burris
15	J. PIERCE, J. SIMONS, C. PIERCE	Keep On Walkin'-BGM	Billy Mata
16	J. TRAVIS	If I Were Looking-TIP	Johnny Travis
17	C. STORY, C. SMITH, S. LYEN	I Overlooked An Orchid-L'il Bill	Charley Hagar
18	MAURA SULLIVAN	Trouble-Playback	Maura Sullivan
19	PAUL MELTON, ROGER BALL	Chiseled In Stone-Soundwaves	Larry Rollins
20	JIM RUSHING, JOHN JARRARD	Divided-Prairie Dust	Burbank Station

CREDITS
"I'm No Cowboy"... Mickey Jones
"Steal My Heart Away"... C.C. Carr
"The Darker Side Of Me"... Lost Angeles
"They Don't Play None Of Mine "... A.J. Masters
"Our Love Is Like The South"... A.J. Masters

RAPPIN' WITH THE WRITERS:

A.J. MASTERS

A.J. Masters' father played a variety of musical instruments and his mother sang opera extremely well. So, it was only natural that A.J. grew up with musical interests. When he was 14, he got his first guitar for Christmas. His older brother had a band and the bass player was leaving. Therefore, A.J.'s guitar was a bass, which he learned to play quickly. Within six months, he was playing his bass with the band.

Many of you know A.J. Masters as a talented, award-winning, independant label artist. However, A.J. says his first love is songwriting. "When I first began playing acoustic guitar, I couldn't play well enough to do other artists' songs, so I made up my own songs. That's how I started writing. I always liked writing better than performing.

"When I turned 17, I was creative because I didn't know all the 'rules' of songwriting. I had chords and progressions that were new and novel, in country, because I didn't know the rules. I met Bob Garner, a super lyrics writer (with whom he still co-writes), and we wrote purely for the creative outlet."

Jerry Lansdowne, newly signed with Step One Records, was introduced to A.J. a year later. "He is the best acoustic guitarist and lyricist I've ever heard. The three of us began a writing association which has never ended."

A.J. came to Nashville, in 1986, as an artist on the California-based Bermuda Dunes label. "I knew this is where I had to be, although I hated to leave my Lake Tahoe home. Until this year, he had never signed a writer's contract. Now, he is writing for newly-created Bull's Creek Publishing, a firm which also has Don Goodman and Mark Sherrill in their stable. Look for some super hits in the near future from this talented group.

Joe Henderson

AROUND THE ROUTE

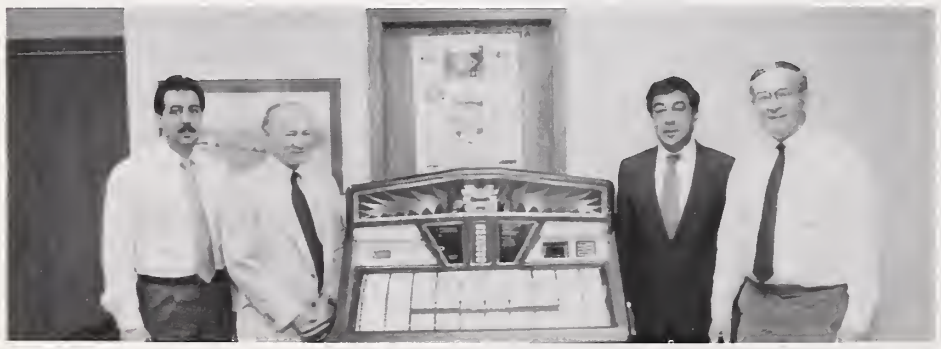
Cash Box enjoyed covering the recent **ICMOA** annual state convention (6/10-12) at Pheasant Run in St. Charles and we couldn't help but notice how this event has developed over the past few years, from table top displays to fullscale exhibits; not to mention attendance both in terms of operator and distributor participation as well as representation on the manufacturer level. If our memory serves us, this year's show marked only the second time that actual exhibits were featured and they've certainly proven to be an effective inducement for bringing in operators from throughout the state and neighboring areas. The displays were quite impressive, with the three major local distributors – **American Venidng Sales, Atlas** and **World Wide** taking considerably more space to show a lot more product (current and brand new) and a number of first time exhibitors displaying their wares. It's a safe bet to assume that next year's show will see an even larger exhibit area. At the rate this group is growing it wouldn't surprise us to discover that ICMOA ranks way up there on the scale of state associations. We'll have full coverage and photos in next week's edition, but for now, we'd like to extend congratulations to the new ICMOA prexy, **Mr. Ed Velasquez!**

New appointmenst. **Charles Zimmerman** just joined the Rock-Ola Mfg. Corp. team in the position of director of marketing and sales. Welcome aboard!... Seeburg Corp. recently announced the appointment of coinbiz vet **John Chapin** as vice president of manufacturing operations at the firm's Addison, Illinois facilities. Good luck in your new post, John!... Received a nice note from our good friend **Bob Lundquist,** who resigned from his executive position at Bally Midway/Sente in early May (while continuing with the company on a consulting basis) to join **Nolan Bushnell's** Axlon, Inc. in the position of president. Axlon, based in Sunnyvale, California, is a toy manufacturing company but, as Bob pointed out, Nolan plans to enter the coin-op business and has obtained the development and distribution rights for the Sente System from Bally. Here again, we'd like to extend our good wishes to Bob in his new post!

Dateline Rapid City, South Dakota. **J-Mak Distributin** is in the final stages of liquidating equipment and closing up shop at its distributorship in Rapid City, SD. The Trucano family decided to get out of the distributing business in December of '87. This decision, however, in no way affects **Black Hills Novelty Co.** (Deadwood, SD), one of the industry's longstanding operating firms where you'll find that it's business as usual, with **Jim** and **Mike Trucano** at the helm.

Dateline Memphis, Tennessee. In about two weeks, **Dennis Rhodes Enterprises, Inc.** will be completing its move from Memphis, TN to Southaven, Mississippi. New address is 2689 Stateline Road West, Southaven, MS 38671 and the phone number out there is (601) 342-5200. Prexy **Dennis Rhodes** tells us they've just put the finishing touches to the new digs and are all set to go!

Camille Compasio



LOVE THAT JUKEBOX!–Here you see members of the American Vending Sales team in Wood Dale, IL (l-r) Frank Gumma, Jr., Leo Finn, Frank Gumma, Sr. and John Neville, posed around a Rowe R-92 combo model, with the now famous Rowe Super Bowl poster in the background–joining in our ongoing "Salute To The Jukebox" on the occasion of its upcoming 100th anniversary!

INDUSTRY CALENDAR

July 21-23: Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.
Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
Nov. 3-5: AMOA Expo '88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
Aug. 5-6: Amusement & Music Operators of Virginia; Ramada Oceanside Tower: Virginia Beach: state convention & trade show.

Premier's Gottlieb 'Robo-War'

Premier Technology recently introduced its new "Robo-War" pingame by Gottlieb, which combines precise shot selection and fast-action with dazzling playfield colors and light shows along with digitized sound for clear voice commands, clean music and crisp sound effects. All of this accompanies exciting pinball play.

Here's the scenario. All Alpha Base personnel were forced to evacuate their stations under heavy attack, since the enemy has captured all three Alpha Bases and is now going for the Beta Base system. Your Robo-War mission is to lead the charge of Star Fighters rushing to destroy the Alpha Bases and prevent the Beta Bases from being captured. Command Control Center will direct you through your mission with voice commands instructing you to destroy the Alpha Bases; however, you must also neutralize the invading ships attacking the Beta Bases, so you have your work cut out for you.

Game play features heavy emphasis on drop-target shooting with several gratifying, but challenging, long shots on open playfield setting.

For multi-ball action, you can shoot up the Stargate Ramp which guides the ball to the vacant Docking Station. A new ball is then released to the Ball Shooter and the player is qualified to shoot for multi-ball. To achieve multi-ball, the player must now shoot under the raised Stargate Ramp and strike the Spot Target, which will then release the second ball from the Docking Station.

'Robo-War'

Players will feel the power of Robo-War from the moment they step up and pull the plunger to begin each game, until they check their final scores on the new, enlarged alphanumeric display at the end of the game.

Robo-War provides non-stop action for pinball players of all skill levels. Further information may be obtained through factory distributors or by contacting Premier Technology at 759 Industrial Drive, Bensenville, IL 60106.

(Ed Note: The following letter was submitted by NAMA to the Surgeon General, on May 17, 1988, expressing opposition to his call for a ban on sales of cigarettes through vending machines. The letter was signed by NAMA counsel Richard W. Funk. NAMA advised that the association stands ready to assist vending machine operators with respect to any possible legislative or regulatory proposals that might surface.)

Dear Surgeon General:

This is in reply to your announcement yesterday introducing a new study finding that the nicotine in cigarette smoke is addictive and that ways must be found to discourage the young in America from starting the habit.

NAMA is the national trade association of the merchandise vending machine industry. Many of its members own and operate vending machines which vend cigarettes. They take uniform and heated exception to your assertion that cigarette machines are a principal source of cigarettes to minors and are a paramount contibutor to their delinquency.

Nothing could be further from the truth. The fact is that minors rarely purchase cigarettes from vending machines. To suggest otherwise is to trivialize the issue in which you are so strongly interested. Current surveys show that close to 80% of cigarette vending machines are located where teenagers are not allowed or rarely frequent. Vending's share of the entire retail cigarette market is less than 6%!

The enclosed facts about cigarette vending, we hope, will help you to re-focus your attention to the major sources of cigarette sales to minors. To single out vending machines seems to us to completely "miss the mark" and, in fact, undermines the credibility of your other findings and recommendations. Similar facts were presented to Surgeon General Luther L. Terry in January, 1964. (See the reprint of the August 13, 1964 Congressional Record enclosed). The industry program then described has continued to this day. Over the years since then, vending has become even a lesser source. Recent studies by other interested parties and the media tend to support these findings. As an example, see the enclosed study by Leonard Jason of DePaul University.

To conclude, we feel that the assertions you make about cigarette vending, because they are false, cloud other parts of the report. We urge you to get the facts and to deal with the issue on an evenhanded and effective basis.

Ed Note: Copies of the studies referred to may be obtained by contacting the NAMA office at 20 N. Wacker Drive, Chicago, IL 60606.)

Arachnid's 'Bullshooter III' Scores Big!

CHICAGO–Arachnid Inc.'s Bull-Shooter III World Challenge of Champions $35,000 Dart Championship Finals was the largest plastic tip tournament ever held by the company, with over 3,300 entries in eight events. It was the culmination of the nine-month tour of ten $5,000 U.S. Regionals and several foreign Regionals. This year's tour was $50,000 richer, five regionals wider, and four events stronger than the 1987 match and there were over 1,000 more entrants at the Finals.

Dart players from all over the world, including Japan, West Germany, Australia, France, Canada and the United States, poured into the Ramada Hotel O'Hare in Chicago to participate. The tournament was held over Memorial Day weekend, May 27-30, 1988 with 130 English Mark Darts machines filling the Convention Center, VIP Room and Grand Ballroom.

Challenge matches between nations got things off to a great start on Friday night (27). Australia, Japan and Team Arachnid U.S.A., holders of the trophy, played for the Pacific Cup, which was won by the Australian team of Russell Stewart, Tony Fleet, Trevor Vandeyck, Florence Collins and Lorraine Doyle. The European Cup saw the U.S.A., France and West Germany teams competing, with the BullShooter All-Stars team of K.C. Mullaney, Wayne Koewer, Jim Ratliff and Mark Turner winning it for the U.S. This is the second year in a row that the Bull-Shooter All-Stars won the cup.

Arachnid president Paul Beall, presided over the official opening ceremonies on Saturday morning. The Australian team continued to do well throughout the weekend, finishing 7th in Women's Doubles, 9th in Women's Singles, 1st in Mixed Doubles 701, 1st in Open Doubles, 1st in 501 Open Singles and 2nd in Pro Singles.

Other winners included: Bub Honeycut of Indianapolis, Indiana, who became the first champion in the new Pro Singles 301 Double In/Double Out event; Carol Johnson of Cary, Illinois, who became the new Women's Doubles World Champion; Russell Stewart and partner David Cook of Australia who took first place in Open Doubles; Jim Nolan and Theresa Nerona of San Jose, California who took top honors in Mixed Cricket, another new event; Theresa Nerona who also became the BullShooter's first Women's Singles champion; and Trevor Vandeyck of Australia who won the 501 Open Singles championship.

Arachnid is already looking ahead to BullShooter IV and its tour of Regional tournaments.

Pictured in the accompanying photos are *(photo 1, l-r)* Bub Honeycut, Pro Singles winner, accepting his trophy from Arachnid's Bernie Powers, who was cheering as loud as the rest of the crowd; and *(photo 2)* Theresa Nerona, the first Women's Singles World Champion, accepting her trophy from a still elated Bernie Powers!

Earnings Boost For 'Big Guns'

CHICAGO–Williams Electronics Games, Inc. announced a major software revision for its "Big Guns" pinball machine, which is designed to bring new life to the game. In an effort to continually support its product and increase potential earnings on location, Williams has committed an intensive program dedicated to the further advancement of engineering technology.

The new feature is called Revision A, and the factory reports that in selected test sites, it has delivered an immediate impact resulting in an almost 20% increase in collections. Revision A is easy to install. You simply change the game chips and optionally remove a single post on the playfield to rejuvenate Big Guns machines.

The entire upgrade features the following:

Anti-chatter slings (kickers) which are more maintenance-free than before.

Fast Auto-Replay scoring to fit the needs of the location and the patrons.

Improved pay-out controls for extra balls and specials to maximize earnings and ROI.

More responsive logic and liberalized rules for the demanding street locations.

Advanced fault-tolerant software to ensure that the game keeps playing until necessary repairs are made, thus minimizing downtime.

Further information about the new Revision A for Big Guns may be obtained through authorized Williams distributors, or by contacting Williams Electronics Games, Inc. at 3401 N. California Ave., Chicago, IL 60618 for referral.

AMOA Issues Statement On COPIAT Case Decision

CHICAGO–Since the recent announcement of the Supreme Court's decision in the COPIAT Case, the Amusement and Music Operators Assn. (AMOA) has received numerous calls inquiring about AMOA's position on this decision. In response, the association's legal counsel, Elroy Wolff, issued a memorandum describing the case and the decision, pertaining to K-Mart vs. Cartier, Inc., et al; 47 Street Photo, Inc. vs. Coalition to Preserve the Integrity of American Trademarks, et al; and United States vs. Coalition to Preserve the Integrity of American Trademarks.

Wolff's memo noted that the Court's decisions in the "gray market" cases raised the question as to whether "the Customs Bureau's regulations permitting the importation of certain gray-market goods is a reasonable agency interpretation of section 526 of the Tariff Act of 1930."

It further stressed that the "Customs Bureau regulations at issue, implementing section 526 of the 1930 Tariff Act, provide exceptions to the Tariff Act's ban on the importation of merchandise 'of foreign manufacture' bearing a trademark owned by a citizen of or by a corporation organized within the United States and registered in the Patent and Trademark Office by a person domiciled in the United States, unless written consent of the owner of the trademark is produced at the time of making entry. The exceptions contained in the Customs regulations permit importation of trademarked articles without consent of the trademark owner when: (1) both the foreign and the U.S. trademark or trade name are owned by the same person or business entity; (2) the foreign and domestic trademark or trade name owners are parent and subsidiary corporations or are otherwise subject to common ownership or control; and (3) the articles of foreign manufacturer bear a recorded trademark or trade name applied under authorization of the U.S. owner."

As stressed in the memorandum, the decision was reached by a "sharply divided" Supreme Court. A majority upheld exceptions (1) and (2) while a different majority felt the third exception was inconsistent with the statute.

The closing paragraph of Wolff's statement is especially pertinent. It reads in part: "...Had the case been decided in favor of COPIAT and other parties seeking to strike down the Customs regulations, the ability of trademark owners to bar the importation of parallel goods would have been strenthened. The Court did not discuss whether any trademark or copyright law infringement remedies might be available against importers of gray-market goods because those questions were not before it. The Court's decision, therefore, does not appear to affect significantly the ability of trademark owners to exclude the importation of parallel goods, nor does it have any effect on copyright law issues involving parallel imports."

Parallels 'Not Affected' By Supreme Court

CHICAGO–The U.S. Supreme Court ruled in favor of gray marketeers in a 5-4 decision on May 31, 1988, in a trademark-based importation case, according to a report from Robert C. Fay, executive vice president of the American Amusement Machine Assn. (AAMA). As he explained, the Supreme Court ruled in K-Mart Corp. vs. Cartier, Inc., that a U.S. trademark owner may not use its trademark rights to prevent the importation into and sale within the U.S. of trademarked products made overseas by that U.S. company's affiliate or subsidiary.

Fay stated that this decision has no impact on U.S. copyright owners' rights to prevent parallel imports of video games under the Copyright Law. U.S. copyright owners continue to have a statutory right to prevent the unauthorized importation of foreign, lawfully-made video games.

CHART INDEX

POP SINGLES

1-2-3 37
Emilio & The Jerks (G.M.Estefan,E.Garcia) (Foreign Imported-BMI)
Alphabet St. 5
Prince (Prince) (Controversy-ASCAP)
Always On My Mind 65
J. Mendelsohn, Pet Shop Boys (Thompson, James, Christopher) (Rose/Sebanine/screenGems-BMI)
Angel 56
B. Fairbairn (Tyler, Child) (Aero Dynamics-BMI/Desmobile/April-ASCAP)
Anything For You 31
E. Estefan (G.M. Estefan) (Foreign Imported-BMI)
Beds Are Burning 26
Black And Blue 47
Vanhalen, D. Landee (Eddie, Alex, Sammy, Mike) (Yessup-ASCAP)
W. Livesey, Midnight Oil (Midnight Oil) (Sprint Pty Ltd-APRA)
Blue Monday 100
New Order (New Order) (Bemusic, PRS/Warner Bros-ASCAP)
Boom There She Was 82
G. Gartside, D. Gamson (G. Gartside, D. Gamson) (Jouissance/Gamson/Warner Bros-ASCAP)
Circle In The Sand 8
R. Nowels (R. Nowels,E. Shipley) (Future Furniture-ASCAP/Shipwreck-BMI)
Color Of Love 33
W. Brathwaite, B. Eastman (W. Brathwaite, B. Eastman, B. Ocean, J. Skinner) (Zomba-ASCAP)
Da' Butt 73
M. Miller (M. Miller,M. Stevens) (MCA/Sunset Burgundy/Toosie-ASCAP)
Darlin' Danielle Don't 57
M. Prondelli (H. L. Suumer) (Leesum-BMI)
Devil Inside 96
C. Thomas (A. Ferriss, M. Hutchence) (MCA-ASCAP)
Dirty Diana 3
Q.Jones (M.Jackson) (Mijac/Warner-Tamerlane-BMI)
Do You Love Me 45
B. Gordy (B. Gordy) (Jobete-ASCAP)
Dreaming 58
O.M.D. (O.M.D.) (ASCAP)
Electric Blue 67
D. Lord (I. Davies, J. Oats) (SBK Songs Australia adm by April-ASCAP)
Everything Your Heart 11
D. Hall, J. Oates, T. Wolk (D. Hall) (Hot Cha/Careers-BMI)
Fast Car 77
D. Kerchenbaum (T. Chapman) (SBK/Purple Rabbit-ASCAP)
The Flame 7
R. Zito (B. Mitchell, N. Graham) (Lorimar/Hidden Pun-BMI)
Feelings Of Forever 61
G. E. Tobin (M. Paul, J. Duarte) (George Tobin-BMI)
Foolish Beat 1
D. Gibson (D. Gibson) (Creative Bloc/Deborah Anns-ASCAP)
Forgive Me For Dreaming 53
R. Lucas, S. Cutler (S. Cutler, G. Goffin) (Colgems-EMI-ASCAP/Lauren Wellaley/Rightsong-BMI)
Get Outta My Dreams 97
R. J. "Mutt" Lang (Lang, Ocean) (Zomba-ASCAP)
Girlfriend 95
L.A. Reid, Babyface (L.A. Reid, Babyface) (Kemmy/Hip Trip-BMI)
Hands To Heaven 23
B.Sargent (D.Glasper,M.Lillington) (Virgin-ASCAP)
Heart Of Mine 38
S. Levine (B. Caldwell,J. Scheff,D. Matkosky) (SBK Blackwood/Sin-Drome-BMI/Texas City/WB/Walpergus-ASCAP)
Here With Me 84
K. Olson (K. Cronin, R. Braun) (Fate-ASCAP/Roll Ram-BMI)
Hold On To The Night 20
R.Marx,D.Cole (R.Marx) (Chi-boy-ASCAP)
I Don't Want To 49
M. Jones (M. Jones) (M. Joner-ASCAP)
I Don't Wanna 41
R. Nevison (D.Warren, A.Hammond) (Realsongs/Albert Hammond-ASCAP)
I Don't Wanna Go On 44
C. Thomas (E. John,B. Taupin) (Intersong/Big Pig-ASCAP)
I Hate Myself 81
D. Child, K. Laguna (J. Jet. D. Child) (Luganatic-BMI/SBK April-ASCAP)
I Know You're Out There 66
T. Visconti (Haward) (na)
I Still Believe 15
E. Deodato (A. Armata, B. Cantorilli) (Anta/Rare Blue/Colgems-EMI-ASCAP)
I Should Be So 40
Stock, Aitken, Waterman (Stock, Aitken, Waterman) (All Boys-BMI)
I'll Always Love You 64
R. Wake (J. George) (Auspitz/Lucky-Break-ASCAP)
I'm Still Searchin 92
J. Vallance (Frew,Reid,Hanson) (Colgems-ASCAP/Tiger Shards-CAPAC)
In Your Sole 71
C. Heart, A. Richards (C. Heart) (Liesse-ASCAP)
Joy 86
R. Calloway, V. Calloway (R. Calloway,J. Davis V. Calloway) (Calloco/Hip Trip-BMI)
Just Got Paid 39
T. Riley, J. Kemp (J. Kemp, G. Griffin) (Mochrie/Zomba-ASCAP/Cal-Jene/Virgin-BMI)
Kiss Me Deadly 16
M. Chapman (M. Smiley) (Makiki Ltd adm. by Arista/Twin Towers-ASCAP)
Knocked Out 87
L. A. Reed, Baby Face (L. A. Reed, Baby Face. D. Simmons) (Kemmy/Hip Trip-BMI)
Like The Weather 99
P. Asher (N. Merchant) (Christian Burial-ASCAP)
Lost In You 22
R.Stewart,A.Taylor,B.Edwards (R.Stewart,A.Taylor) (Intersong-USA/SBK April/Poetlord/R. Stewart-ASCAP)
Love Changes 43
S. Hague (S. Climie, R. Fisher, D. Morgan) (Rare Blue/Almo-ASCAP/Little Shop Of Morgansongs-BMI)
Make Me Lose Control 25
J.Lenner (E.Carmen,D.Pitchford) (Eric Carmen/Island/Pitchford-BMI)
Make It Real 4
M. Verdick, R. Kelly, D. Powell (L. Mallah, R. Kelly, D. Powell) (Meow Baby/Rick Kelly/Demerie-ASCAP/BMI)
Mercedes Boy 10
C.Wilson (Pebbles) (MCA/Unicity/Jenn-A-Bug-ASCAP)
Most Of All 69
P. Leonard (P. Leonard,G. Cole) (Johnny Yuma/Warner Tamerlane/Bertus-BMI)
My Girl 72
Suave' (W. Robinson, R. White) (Jobette-ASCAP)
My Love 98
H. Gatica (S. Wonder) (Jobete/Black Bull-ASCAP)
Naughty Girls 30
Full Force (Full Force) (Forceful Music/Willesden-BMI)
New Sensation 17
C.Thomas (A.Farriss,M.Hutchence) (MCA-ASCAP)
Nightime 75
K. Williams (J. Sturling,W. Cooler) (Generic-ASCAP)
Nite And Day 12
K. West (A. Sure, K. West) (Al B. Sure International/Key West INternational/Across 110th St.-ASCAP)
Nothin' But A Good Time 13
T. Werman (B. Dall, C.C. Deville,B. Michaels. R. Rockett) (Sweet Cyanide-BMI)
One More Try 5
G. Michael (G. Michael) (Chappell/Morrison Leahy-ASCAP)
Paradise 27
Sade (Adu,Hale, Matthewman, Denman) (Angel/Silver Angel/Famous-ASCAP)
Parents Just Dont 32
D. J. Jeff, F. Prince,B. New, P. Harris (W. Smith, J. Townes, P. Harris) (Zomba-ASCAP)
Piano In The Dark 29
A. Fischer, (B. Russel, J. Hull, S. Cutler) (Rutland/WB/Colgems-ASCAP/Dwarf Villiage-BMI)
Pink Cadillac D. Lambert (B. Springsteen) (Springsteen-ASCAP)
Please Don't Go 88
M. Starr (M. Starr) (M. Starr-ASCAP)
Pour Some 14
R. John,"Mutt" Lange, (Clark, Coolen, Elliot, Lange, Savage) (Bludgeon Riffola/Zomba-ASCAP)
Promise Me 79
A. Tripoli, A Cadrera, T. Moran (A. Tripoli, A Cadrera, T. Moran) (NA)
Rag Doll 50
B. Fairbairn (Tyler,Perry,Vallance,Knight) (Aerodynamics/Calypso Toonz/Irving/Makiki/Knighty knight-ASCAP)
Rhythm Of Love 90
D. Dierks (Shenker, Meine) (Breez-ASCAP)
Rocket 2 U 94
B. Nunn (B. Nunn) (Groupie-BMI)
Roll With It 28
S. Winwood, T.L. Alge (S. Winwood,W. Jennings) (F.S. Music/Warner Tamerlaine/Willin' David/Blue Sky Rider-BMI)
Rootyt Toot Toot 80
J. Mellencamp, D. Gehman (J, Mellencamp) (Riva-ASCAP)
Rush Hour 21
S.Hague (J.Weidlin,P.Refalson) (I Before E/Refalson-ASCAP)
Say Its Gonna' Rain 83
B. Rosenberg (B. Rosenberg) (NA)
Sayin' Sorry 78
J. Morales, S. Munzibai (E. Li, D. Bowler) (Lou Tomorrow-BMI)
Sign Your Name 24
M. Ware, T. T. D'Arby (T. T. D'Arby) (Virgin Songs/Young Terence-BMI)
Shatterd Dreams 19
C. Hains (C. Datchler) (Copyright Controll-NA)
Should I Say Yes 42
J. Smith, R. Waritz (NA) (NA)
Strange But True 51
S. Barri, T. Peluso, Shanti, G. Cole (Shanti, G. Cole) (Maximum Media-ASCAP Warner-Tamerlane/Sizzling Blue-BMI)
Supersonic 52
Dr. Dre,DJ Yella,Arabian Prince (J. Burns,D. Birks,A. Cash,P. Shaheed) (Beblica-ASCAP)
Sweet Child 89
M. Clink (Guns N' Roses) (Guns N' Roses-BMI)
Take It While It's Hot 76
T. Currier (J. Malloy) (Shaman Drum-BMI)
Tall Cool One 36
T. Palmer, R. Plant, P. Johnstone (Plant, Johnstone) (Talktime/Virgin)
Together Forever 2
Stock, Aitken, Waterman (Stock, Aitken, Waterman) (Terrace-ASACAP)
Tomarrow People 48
C. Frantz, T Weymouth (Z. Marley) (Ziggy/Colgems-EMI-ASCAP)
Trouble 46
S. Harver (S. Harvey) (MCA-ASCAP)
The Twist 59
A. Cabrera, T. Moran (H. Ballard) (Hudson Bay/Fort Knox/Trio-BMI)
Two Occasions 34
L.A., Babyface (Babyface, Dee, Johnson) (Hip Trip/Hip Chic/Mr. Johnsons Jams/Tammi-BMI/Peer-Southern-ASCAP)
Under The Milky Way 35
G. Ladanyi, W. Wachtel, The Church (S. Kilbey, K. Jansson) (Punzalo/Bug-BMI/MCA-ASCAP)
The Valley Road 6
N. Dorfsman,B. Hornsby (B.R.Hornsby,J. Hornsby) (Zappo/Basically Gasp-ASCA)
Wait 60
M. Wagener (V. Bratta, M. Tramp) (Vavoom-ASCAP)
Wait On Love 85
J. Cain (M.Bolton,J.Cain) (Emboe/Prisco Kid/Chappell-Ascap)
We All Sleep Alone 18
D. Child,J. Bon Jovi,R. Sambora (D. Child,J. Bon Jovi,R. Sambora) (April/Desmobile/Bon Jovi/PolyGram-ASCAP)
When You walk In 91
C. Neil (J. DeShannon) (SBK UNART/Caraiog-BMI)
When We Kiss 74
J. St. James, K. Moet (St. James, Smith) (French Lick adm by Bug-BMI)
Where Do Broken 70
N.M. Walden (F. Wildhorn, C. Jackson) (Scaramanga/Rare Blue/Baby Love-ASCAP)
Wild, Wild, West 93
M. Dewise, L. Mallison, T. Riley, B. New, P.Harris (M. Dewise) (Willsden-BMI)
Wishing I Was Lucky 63
Wet Wet Wet (M. Pellow, G. Clark, N. Mitchell, T. Cunningham) (RaruBlue/Precious-ASCAP)
Wishing Well 54
M. Ware, T.T. D'Arby (T.T. D'Arby, S. Oliver) (Virgin-Nymph/Young Terence-BMI)
You Have Placed A Chill 62
D. Stewart (A. Lennox, D. Stewart) (BMG/Arista-ASCAP)

B/C SINGLES

Alphabet St. 5
Prince (Prince) (Controversy-ASCAP)
Ain't No Way 28
N. Martinelli (A. Franklin,C. Franklin) (Cotillion/14th Hour-BMI)
Anticipation 52
Deodato (D. Hartman) (SBK Blackwood/Multi Level-BMI)
All In My Mind 9
Full Force, J. B. Moore, R. Ford (Forcefull adm. by Willesden/Willesden-BMI)
Bed Rock 97
Georgio (Georgio) (Georgio's/Stone Diamond-BMI)
Betcha Cant' Loose 83
M. Stokes (M. Stokes,L. Stokes,G. Mallory,W. Parker, D. Parker,A. Steele) (Stone Diamond/Leahcim/Sekots-ASCAP
Can You Wait 39
David Z.,Chicco (G. Pettus) (MCA/Gaidi/Mandels-ASCAP)
Can't Love You 80
G. Guthrie (G. Guthrie) (TIJU/PolyGram-ASCAP)
Cold, Cold World 37
J. King (J. King, A. Hill) (Jay King IV/Birth Control-BMI)
Compassion 26
G. Taylor (G. Taylor) (Virgin Nymph/Morning Crew-BMI)
Couldn't Care Less 43
R. Halbin, R. Scher (R. Scher, A. Godwin) (Jobette/MCA/RC Songs-ASCAP)
Da'Butt 89
M. Miller, M. Stevens (M. Miller) (MCA Music/Sunset Burgundy/Toosie Songs-ASCAP)
Daydreaming 27
M. Day (M. Day, J. Day) (Ya D Sir-ASCAP)
Dinner For Two 25
M. Cooper, R. Everette, F. Pilate (R. Everette) (Jay King IV-BMI)
Dirty Diana 6
Q. Jones (M. Jackson) (Mijack/Warner Tamerlane-BMI)
Divine Emotions 23
N.M. Walden (N.M. Walden, J. Cohen) (Gratitude Sky/When Worlds Collide-ASCAP)
Do You Feel It 88
L. Graham (L. Graham, D. Miller) (Content/Tyronza-BMI)
Do You Wanna 87
P. Bunetta, R. Chuda (O. Williams, R. Tyson, V. Carstrphen) (Jobete/Tall Temptations-ASCAP/Dejoye/Ensign/American League-BMI)
Don't Mess With My Heart 47
C. Wilson (M. Anderson, W. Bonds, B. Jones, T. Smith, W. Polk,J. Adkison) (Box Town/PolyGram Sounds-BMI)
Don't You Know 100
Heavy D.,T. Riley (Heavy D.) (Way To Go/E.F.Cuttin/Donril/Across 110th Street-ASCAP)
Don't Waste My Time 85
B. Wolfer (B. Wolfer) (B. Mekcel)
Every Drop Of Your Love 94
R. "Have Mercy" Kersey (A. Brown, R. Kersy) (Music Corporation of America/Lil' Mama/Mercy Kersy-BMI)
Everything Will B-Fine 82
Full Force (Full Force) (Forceful/MyfMyf/-BMI)
Everything Your Heart 16
D. Hall, J. Oats, T. Wolk (D. Hall) (Hot Cha/Careers-BMI)
Evil Roy 34
M. White, P. Bally, A. Z. Giles (P. Bally, A. Willis, A. Giles) (Sir & Trini/Streamline Moderne/Black Lion/ Captain Z-ASCAP/Texascity-BMI
Falling In Love 100
A. McCrae, C. Halyard (A. McCrae, C. Halyard, H Tee)
Fishnet 24
J. Jam, T. Lewis (M. Day, J. Harris III, T. Lewis) (Ya D Sir/Flyte Tyme-ASCAP)
Flirt 7
L. F. Silvers III (L. F. Silvers III) (Jobete/R.K.S.-ASCAP)
Get It 9
S. Wonder (S. Woner) (Jobete/Blackbull-ASCAP)
Get Outta Of My Dreams 93
R. J. "Mutt" Lang (Lang, Ocean) (Zomba-ASCAP)
Going Back To Cali 93
Rick Rubin (R.Rubin, J.T. Smith) (Def Jam-ASCAP)
Here Comes The Night 49
Kashif, C. Sturken, E. Rogers (C. Sturkin, E. Rogers) (Music Corp Of America/Bayjun Beat-BMI)
How Could You 90
N. Martinelli (S. Peake, D. Grigsby) (Julie Moosekick/Mountain Peake-ASCAP/On The Move-BMI)
I Am Your Melody 31
N Conners (J. Burvick, M. Meadows) (Valda/Sunsight/Boykin-BMI)
I Bet Ya' I'll Let Ya' 81
J. Carmichael (M. Mcdowell, N. Mckinnor) (Jobete/Jental General/Chrystal Raison-ASCAP)
I Came To Play 94
NA (NA) (NA)
I Can't Stand The Rain 78
J. Mtumel.. (D. Bryant,A. Peebles,B. Miller) (Irving-ASCAP)
I Need Money Bad 55
G. McFadden (G. McFadden, J. Whithead, L. Vitali, J. Cohen) (Suma Group/Bright Light/Maird-BMI)
I Need Somebody 98
S. Vaughn,S. Guy (S. Vaughn,S. Guy,K. Jenkins) (NA)
I Want You 74
L. A. Reid, Babyface (NA) (NA)
In The Mix 92
R. Carson (R. Carson) (Muscle Shoals/Jalew-BMI)
If I Were 69
R. Kersey (C. McMurry,P. Sawyer,G. Jones) (Joebette-ASCAP)
If We Try 69
L.A. Babyface (T. Coates,Lynell E.) (Hip Trip/Hip Chic-BMI)
I've Been A Fool For You 14
D. Wansel, M.Jaye (M.J. Davis) (Abans-BMI)
Joy 3
R. Calloway, V. Calloway (R. Calloway, J. Davis, D. Calloway) (Calloco/Hiptrip-BMI)
Just Got Paid 4
T. Riley,J. Kemp (J. Kemp, G. Griffin) (Mochrie-ASCAP/Cal-Gene-BMI)
Just Havin' Fun 23
C.Gentry (C.Gentry, L.Peters) (Conceited/Let's Shine-ASCAP)
Little Walter 2
D. Foster, T. McElroy (Foster, McElroy,Tony Toni Tone) (Poly-Gram Songs/Two Tuff Enuff-BMI)
Living In The Limelight 37
T. Allen (T. Allen, G. Jones) (Willesden-BMI/Warner Bros.-ASCAP)
Love Makes A Woman 36
J. Sims (E. Record, C. Davis,W. Sanders) (Warner Tamerlane/Unichappell-BMI)
Love Me All Over 50
Kashif (Kashif,G. Phillimjames) (MCA/Kashif-ASCAP/King Arthur-BMI)
Love Struck 11
J. Johnson (J. Johnson) (Shockadelica/Almo-ASCAP)
Lover For Life 89
D. Robinson (D. Robinson) (Feel The Beat/Stone Diamond-BMI)
Lovey Dovey 84
T. Currier (B. Khozouri, T. Terry) (Shaman Drum-BMI)
Lovin' On Next 98
H. Rice (A. Rich, J. Pestetto, H. Rice) (Nelans/Limited Funds/Rashida-BMI)
Man In The Mirror 59
Quincy Jones (S. Garrett, G. Ballard) (YellowBrick Road/MCA-ASCAP)
Mercedes Boy 17
C. Wilson (Pebbles) (MCA/Unicity/Jenn-A-Bug-ASCAP)
Most Of All 20
P. Leonard (P. Leonard,G. Cole) (Johnny Yuma/Warner Tamerlane/Bertus-BMI)
My Girl 30
Suave (W. Robinson, R. White) (Jobete-ASCAP)
New Girl 68
G. Albright (G. Albright,G. Albright) (SMA-ASCAP)
Night And Day 43
K. West (A. Sure, K. West) (Al B. Sure International/Key West International/Across 110th st.-ASCAP)
No Pain 8
L. Sylvers III (L. Sylvers III, K. Grady, K. Aubrey) (R.K.S./Jobete-ASCAP)
No Pain 26
B. Wright (B. Wright) (Miami Spice-ASCAP)
OOO LA LA LA 21
Tina Marie (T. Marie, A. McGrier) (April Music/Midnight Magnet/Oh Bev/McNella-ASCAP)
One More Try 1
G. Michael (G. Michael) (Chappell/Morrison Leahy-ASCAP)
One Time Love 57
C. Jasper (C. Jasper) (Jasper Stone-ASCAP)
Piano In The Dark 32
A. Fischer,B. Russell,J. Hull (B. Russell, J. Hull, S. Cutler) (Rutland Road/WB/Colgems/EMI-ASCAP/Dwarf Villiage-BMI)
Pink Cadillac 99
D. Lambert (B. Springsteen) (B. Springsteen-ASCAP)
Please Don't Go 91
M. Starr (M. Starr) (Maurice Starr-ASCAP)
Rocket 2 U 95
B. Nunn (B. Nunn) (Groupie-BMI)
Run's House 10
Run-D.M.C., Davy D. (D. McDaniels, J. Simmons, J. Mizell,D. Reeves) (Protunes/Rush-Groove-ASCAP)
Say It Again 19
J. Knight, A. Zigman (Segler,Davis) (Blackwood/Henrey Suemay-BMI)
Should I Say 31
J. Smith, R. Waritz (Smith, Day) (Poolside-BMI)
Sittin' On Dock 87
J. Cain (O. Redding, S. Cropper) (Irving-BMI)
Slow Starter 63
R. Hall (R. Hall, A.Z. Giles) (NA)
So In Love 49
R. Brookins (R. Brookins,Reddings) (Sac-ASCAP/Boy/MCA-BMI)
Something Just 15
K. Sweat (K. Sweat, T. Riley) (Vintertainment/ Keith Sweat/Donril/Zomba-ASCAP)
Spend Some Time 78
M. Miller (M. Miller,M. Stevens, L. White, B. Wright) (Sunset Burgundy/MCA/Lilyac-ASCAP/Mchoma/Bernard Wright-BMI)
Stand Up 18
C. Hinds, H. Defoe (Hinds, Defore) (Warner Bros/WB/Virgin-ASCAP)
Strange Relationship 13
H. Hewett, M. Seward (H. Hewett, M. Seward) (Not Avail)
Sweet Sensation 92
G. Levert, M. Gordon, C. Cooper (G. Levert, M. Gordon) (Tryceр/Ferncliff-BMI)
That's What Love Is 86
G. Levert, M. Gordon (G. Levert, M. Howard, M. Gordon) (Tryceр adm by Willesden/Mardago/Pera-BMI)
The Way You Love 97
B. Loren (NA) (Wiz Kid/Irving-BMI)
There's A Need 81
A. Longhurst (S. Stirling, G. Williams) (Hidden Pun-BMI)
Thinking Of You 99
M. White (M. White, W. Vaughn W. Vaughn) (Maurice White/Youngoulei/Wenkews-ASCAP)
Thrill Seeker 96
R. Troutman (R. Troutman, Z. Troutman) (Troutman/Saja-BMI)
Tired Of Being Alone 11
W. Douglass Jr. (A. Green) (Irving/Al Green-BMI)
Vibe Alive 21
B. Laswell,Mastgerial,H. Hancock (Hancock,Laswell,Collins,Bonner,Mico Wave) (Hancock/Enemy/Mash-A-Mug/Island/Whats New Wave/Irving-BMI)
Wasn't I Good 33
J. Johnson (J. Johnson,, B. Tate) (Crazy People-ASCAP)
L.A., Babyface (Babyface, Dee, S. Johnson) (Hip Trip/Hip Chic-BMI)
We're Going To Party 90
J. Alexander, M. Bynum (W. Jefferson, J. Jefferson) (Houston Gold-BMI)
Where Do Broken Hearts 45
N.M. Walden (F. Wildhorn, C. Jackson) (Scaramanga/Rare Blue/Baby Love-ASCAP)
Wild Wild West 59
M. Dewese, L. Mallison, T. Riley, B. New, P. Harris (M.Dewese) (Willesden-BMI)
Wishing Well 28
M. Ware, T.T. D'arby (T.T. D'arby, S. Oliver) (Virgin-Nymph/Young Terrence-BMI)
When Love Comes Calling 86
J. Giscombe (J. Giscombe, R. Smith) (Colgems-BMI/MCA-ASCAP)
Who Do You Love 81
W. Linsey (P. Brown, R.Seulsberry) (Peter Brown/Rod Seulsongs-ASCAP)
Yes 7
M. Lloyd (T. Fryer,N. Cavanaugh, T. Graf) (Hands Down-ASCAP
Yes (If You Want Me)
S. B. Lunt (S. B. Lunt,A. Stead) (Perfect Punch/Pet Me-BMI)
You Are Who You Love 5
D. Prank, M. Murphy (G. Christopher) (Chappell/Intersong/God's Little-ASCAP)
Young Love
N. Martinelli, R. Cantor, J. Jefferson (R. Cantor, J. Jefferson, J. Hartman) (SABG/Randy Michelle/Hello-BMI)

COUNTRY SINGLES

A Little Bit In Love (Goldline-ASCAP) 42
A Woman On My Mind (Somebody's-SESAC/Welk/Kagins Bluff-ASCAP) 80
Addicted (Blue Gate/Cheryl Wheeler-ASCAP) 62
Always Late With Your Kisses (Peer International/Rightsong-BMI) 91
Am I Crazy? (Statler Brothers-BMI) 71
Another Place, Another Time (Jack And Bill/Ranger Bob/Unichappell-ASCAP/BMI)
Baby Blue (Muy Bueno/Bill Butler-BMI) 19
Baby I'm Yours (Steve Wariner/April/GSC-ASCAP) 61
Beneath A Painted Sky (Cross Keys/Tree-ASCAP) 32
Bluest Eyes In Texas (WB, Uncle Beave-ASCAP/Warner-Tamerlane/Bunch Of Guys-BMI) 26
Can Cows Really Fly (Katlee-BMI) 2
Chill Factor (Inorbit-BMI) 40
Chiseled In Stone (Ballpoint/HitKit-BMI) 86
Divided (Alabama Band-ASCAP) 88
Do You Have Any Doubts (Cloema-CAPAC) 94
(Do You Love Me) Just Say Yes (Little Big Town/American Made/Old Wolf-BMI; Corey Rock/Wee B-ASCAP) 51
Don't Close Your Eyes (Jack & Bill-ASCAP) 23
Don't Give Candy To A Stranger (Uncle Artie/Goldline/Silverline-ASCAP/BMI) 60
Don't We All Have The Right (Tree-BMI) 18
Eighteen Wheels And A Dozen Roses (Warner Tamerlane/Believeus Or Not/Screen Gems-EMI-BMI) 50
Every Time You Go Outside I Hope It Rains (Lowery-BMI/Brother Bill's-ASCAP) 53
Factory, The (Butler's Bandits/April-ASCAP) 55
Fallin' Again (Maypop-BMI) 2
Gift, The (Diamond Dog/Love This Town-BMI) 52
Give A Little Love (Irving-BMI) 39
Givers and Takers (Colgems-EMI-ASCAP) 18
Goin' To Work (Lawyer's Daughter/Warner,Electra-Asylum/Blood, Sweat and Ink-BMI) 31
Goodbye Time (Tom Collins-BMI) 12
He's Back And I'm Blue (Termite) 1
Hey Little Sister (Irving-BMI) 62
High Ridin' Heroes (Mighty Nice/Skunk/DeVille/Victrolla-BMI) 98
Holding On Ain't Working Out (Art-Pro-BMI) 98
Hollywood Heroes (Warner-Tamerlane-BMI/Lodge Hall/Two Sons-ASCAP) 76
I Couldn't Leave You If I Tried (Coolwell-ASCAP) 76
I Have You (Warner-Tamerlane/Believus Or Not/Screen Gems-EMI-BMI) 39
I Loved You Yesterday (Michael H. Goldsen/Lyle Lovett-ASCAP) 84
I Overlooked An Orchid (Peer Int'l-BMI) 63
I Should Be With You (Steve Wariner-BMI) 62
I Still Believe (WB/Brother Bill's-ASCAP) 27
I Told You So (Charlie Monk/Three Story-ASCAP) 3
I Will Whisper Your Name (Song Pantry/Vanwarmer-ASCAP) 35
If I Were Looking (TIP-BMI) 82
If It Don't Come Easy (Silverline/Songmedia/Multimedia-BMI) 1
If You Change Your Mind (Chelcait-BMI/Almo, Little Nemo-ASCAP) 7
I'll Give You All My Love Tonight (Bellamy Brothers-ASCAP) 25
I'm Down To My Last Cigarette (Central Songs/EMI-BMI) 38
I'm Gonna Love Her On The Radio (Rick Hall/Beginner-ASCAP) 21
I'm Still Missing You (Tree/Strawberry Lane-BMI) 46
In The Middle Of The Night (Milene/Acuff-Rose-ASCAP) 41
It's A Heartache (Tom Collins-BMI) 63
Joe Knows How To Live (Good Single/Irving/WB/Two Sons-ASCAP/Tree-BMI) 48
Jones On The Jukebox (Beckaroo, Lawyer's Daughter/Guyasuta/Tree/Write Road-BMI) 59
Just One Kiss (Tree/Pacific Island-BMI) 22
Keep On Walkin' (Casa Verde-ASCAP) 81
Kissin' and a Huggin' (ASCAP) 99
Lady In Lace (Cottage Blue-BMI) 78
Lady On Her Own (Sunbonnet-BMI) 72
Love Of A Lifetime (Kristoshua-BMI) 17
Matches (SKB Blackwood-BMI/April/Keith Stegall-ASCAP) 74
Midnight Highway (U Do 2/Warner-Refuge-ASCAP/Long Tooth-BMI) 16
Nobody's Bride (HitKit/Big Cypress-BMI) 10
Nobody Knows (Write Road/Ensign/Little Whitney-BMI; Famous-ASCAP) 54
No More One More Time (WB/Two Sons/Cross Keys/Tree-ASCAP) 58
Now You See'em, Now You Don't (Tree-BMI) 72
Old Folks (Lodge Hall-ASCAP) 29
Old Man No One Loves, The (Kenny O'Dell/Shylane-BMI) 49
Old Photographs (Tree/Golden Bridge-BMI/ASCAP) 21
One Night Stan (Zamalama/Glaser/Holmes/Tigertrax/Blue Drop-BMI/ASCAP) 97
One True Love (Cross Keys-ASCAP/Tree) 33
Out Of Sight And On My Mind (Ensign-BMI/Jack and Bill/Rebel Heart-ASCAP) 6
Radio, The (Benefit/Englishtown-BMI) 45
Real Good Feel Good Song (Of/King Coal/Jack and Bill/Rebel Heart-ASCAP) 16
Rhythm Of Romance, The (Chappell/Dejamus-ASCAP) 7
Rock-A-Bye Heart (Acuff-Rose/Milene-BMI/ASCAP) 54
Satisfy You (MCA/Don Schlitz-ASCAP) 5
Say You Love Me Again (Bent Cent-BMI) 93
Set'em Up Joe (Hookem/Sabel-ASCAP/Tree/Larry Butler/Blackwood-BMI) 9
She Doesn't Cry Anymore (Rick Hall/Alabama Band-ASCAP) 37
Song In My Heart (Artist Gold-ASCAP) 8
Steppin' Out (Hayes Court/Low Country/Wrightchild-BMI) 59
Sunday Kind Of Love (MCA-ASCAP) 17
Talkin' To The Wrong Man (Timberwolf-BMI) 10
Texas In 1880 (Uncle Artie-ASCAP) 11
Thanks Again (Jack & Bill/Amanda-Lin-ASCAP) 47
That's What Your Love Does To Me (Terrace/Cross Keys-ASCAP) 45
Things I Didn't Say, The (Evil Eye-BMI) 96
This Is Me Leaving (Alabama/AMR-ASCAP) 92
This Old Flame (Ensign-BMI) 100
Tie Me Up (Hold Me Down) (Cross Keys/Tree Group/Kiera Kane-ASCAP) 75
Took It Like A Man, Cried Like A Baby (Chappell-ASCAP/Tri-Chappell-SESAC) 57
Trouble (Lovey-BMI) 85
True Heart (MCA/Don Schlitz-ASCAP/Warner Tamerlane/Flying Dutchman-BMI) 44
Wanderer, The (Mijac/Warner-Tamerlane-BMI) 30
What She Is (Is A Woman In Love) (Jack & Bill/Ranger Bob-ASCAP/Unichappell-BMI) 28
Whose Baby Are You (Vogue/Partner/Tag Team-BMI) 77
Wildflowers (Velvet Apple-BMI) 20
Without A Trace (Ryman/Kitty Kat-ASCAP) 47
Without Love (There Is Nothing) (IZA - BMI) 65
Workin' Man (Jim Boy-ASCAP) 15
Yonder Comes A Freight Train (Tree-BMI) 69

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00. CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE – $203 Classified Advertisers (Outside USA add $78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office. 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE; DUNK SHOT $1295, EMPIRE STRIKES BACK $545, ROCK ON Sit Down $1795, THE REAL GHOST BUSTER $1495, LAST MISSION $745, DANGER ZONE $1695, TOP SECRET Sit Down $895, BOOT CAMP $995, DARK ADVENTURE $1395, TIC TAC TRIVIA Upright $645, DEMOLITION DERBY 4 Ply $495, STREET FOOTBALL $595, QUARTET 4 PLR $995, MAJOR LEAGUE $695, BLACK TIGER $1095, 1942 Sit Down $695, SKY SHARK Sit Down $795, WORLD CUP $745, VICTORY ROAD $1495, JUNGLE KING $395, PARTY ANIMAL $1295, DUNGEON & DRAGONS $1595, HEAVY METAL $1495, SPRING BREAK $795, F-14 TOM CAT $1295, SUPER FLIPP $395, CHIEFTAIN TANK $1495, THUNDER HORSE $1195, TREASURE ISLAND 4 PLR ROTARY PUSHER $1495, SPIN-OUT I SINGLE PLR $1495, SPIN-OUT II TWO PLR ROTARY PUSHER $1795. CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT RD, METAIRE, LA, 70002, TEL: (504)888-3500.

1988 GUIDE TO COLLECTIBLE JUKEBOXES - 52 pages, 250 photographs. Price guide, collectibility analysis and company histories, collectors reference section. Just $11, P O Box 1192-CB, Gatlinburg, TN 37738. Jukebox's 100 anniversary begins November 1988.

• • •

SEEBURG Jukeboxed and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA 17331. Tel: (717)632-7205.

• • •

WANTED - Used Single Cranes. Cannady Amusement Co., 2819 Detroit Rd., Niles, MI 49120. Phone (616)683-5913.

• • •

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX 76501. Tel: (817)778-4211. I want to buy Merit Pit Boss and Merit Triv-Whiz (sex) counter (bartop) games.

DYNAMO POOL TABLES 4x8-$1000 each 1/3 deposit & balance C.O.D.. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st St., P.O.Box 3644, Temple, TX 76501.

• • •

FOR SALE - Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va (304)292-3791.

• • •

For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel o Fun, & Dixieland. Will also by IGt-80 & Quick Change. Guerrini, 1211 W. 4th Lewistown, PA. Tel.(717)248-9611.

REAL ESTATE

GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

RECORDS

JUKEBOX OPERATORS - We will buy your used 45's - John Aylesworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714)537-5939.

NEW RELEASE to Patterson Twins "Jesus Is Coming." Special cassette offer for $8.95 plus shipping & handling of $2.06. Free California t-shirt for the first 2,000 orders. 1 wk-10 days shipping. Guaranteed or your money back. Make check or money order payable to Kon-Kord Records, 6381 Hollywood Blvd., #450, Hollywood, CA, 90028. Tel: (213)871-2648.

SERVICES

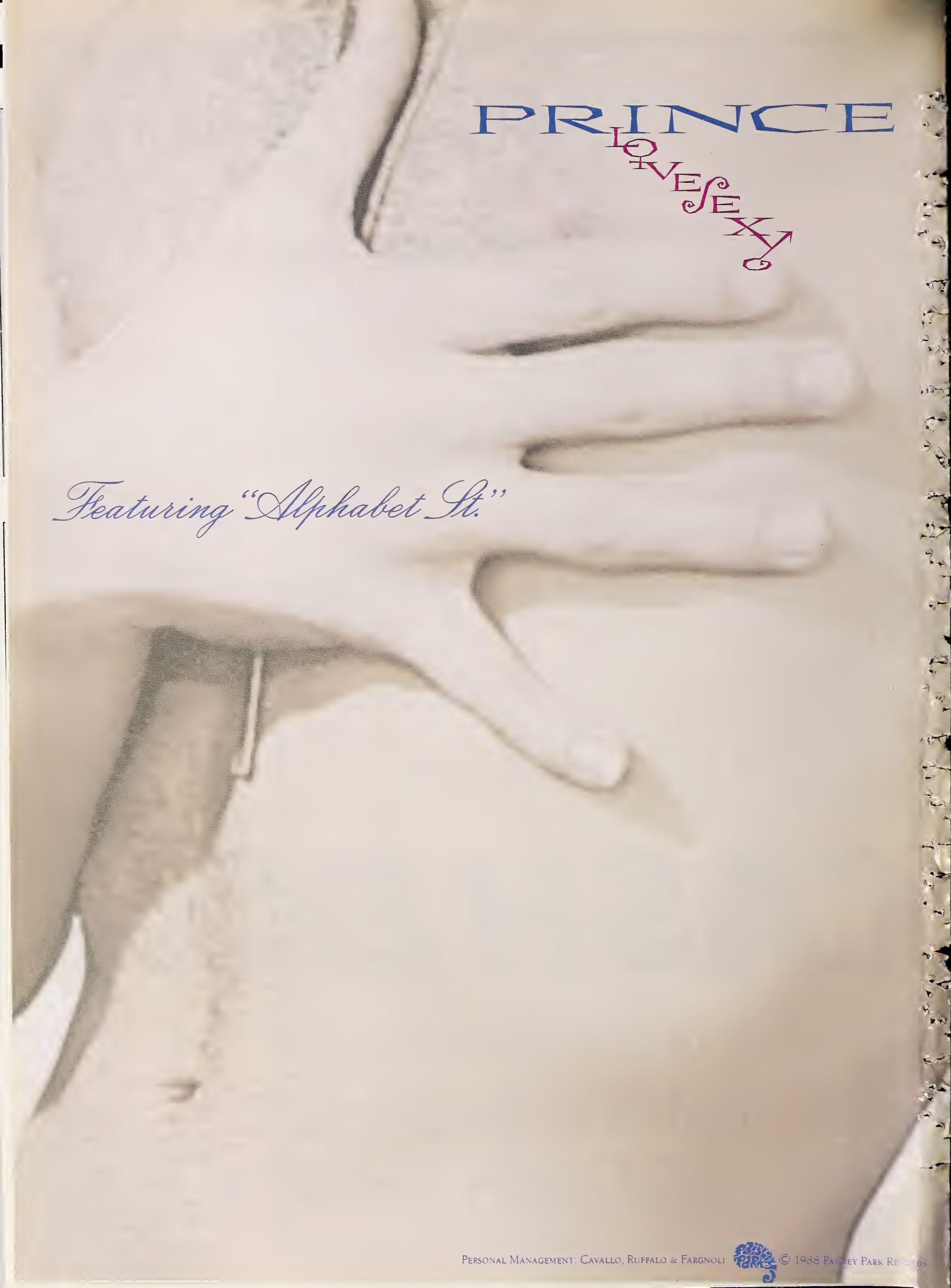
PROMOTIONS REPRESENTATIVE -Radioscope/Lee Bailey Communications, Inc. is seeking qualified promotions person to handle local and national promotions. Must be management-oriented, aggressive, personable, computer literate with 2-4 years experience in promotions/station relations. Extensive radio syndication background a must. Send resume: Vice President, 3151 Cahuenga Blvd. West, Suite 200, L.A., 90068.

• • •

Do you want to go into the Entertainment Booking Agency Business, but don't know how? Call HORIZON MANAGEMENT Toll Free in New York 1-800-678-2748 for Free Bochure. One time charge of $1000.00. We do the work, and you make the money!

CASH BOX™

talks directly to
Radio & Retail each
and every week.



Personal Management: Cavallo, Ruffalo & Fargnoli
© 1988 Paisley Park Records